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# The ART NEWS

VOL. XXIX

NEW YORK, MARCH 7, 1931

NO. 23—WEEKLY



"THE RAISING OF LAZARUS"

*Included in the sale of engravings at C. G. Boerner's, Leipzig, from April 27th to 30th, 1931*

VEIT STOSS

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MARCH 7, 1931

## CHARLES OF LONDON AWARDED EXPOSITION FIRST PRIZE

**Alavoine and McMillen Inc., Recipients of Other Awards In Show Made Notable by Fine Exhibits of Leading Dealers.**

The Committee for the Third International Antiques Exposition, which consisted of H. E. Keyes, Alfred Frankfurter, the Hon. Irving Untermyer, J. S. Wigham and S. W. Frankel, was asked by the Antique and Decorative Arts League to make three awards to the most deserving booths. It was left to the Committee's own choosing to determine the qualifications of merit. Whereupon it was decided to establish as the objects to be desired: first, the most harmonious composition; second, the degree of effort put into the individual display; third, the educational value and general objectivity of the booth. On this basis, awards were made as follows:

First prize, gold medal, to Charles of London for a Tudor interior which successfully interpreted its own period with a few natural additions from those following.

Second prize, a silver medal, to L. Alavoine and Company, for a suite of French XVIIIth century salons which represented the most skillful and sophisticated decoration and art of the period.

Third, honorable mention to McMillen, Inc., for a dining room in the Classic style, representing a modern American effort, combining the decorative objects of several countries and periods.

By EDWARD WENHAM

It is probable that writers do not always appreciate the privileges which, due to their calling, are accorded them. Be that as it may, this present scribe is alive to one at least privilege he enjoyed in being allowed to wander through the International Antiques Exposition at the Grand Central Palace; to wander, what is more, midst the treasures of the past on Sunday when none but the gray-coated guardians remained to recall aught of the present. Gone were the throngs of visitors who, like a slowly moving stream had passed along the aisles but a short few hours before, gone was the hum of voices; and in the silence it was possible to sit in any one of the various chairs and let the imagination conjure up the ghosts of those who once had dwelt within the walls of some early oak or pine room.

But while we may have enjoyed this game of make-believe and garnered no little knowledge during this and later visits, there were phases of the exhibition that call for adverse remarks. The purpose of assembling so large a number of works of the early arts and crafts in one central location for public exhibition is primarily educational. Consequently, in view of the time and money generously expended by so many important firms, we fail to understand the necessity of including under the same roof the several heterogeneous collections which would have been more fit-

(Continued on page 15)



JAMES I OAK PANELLED ROOM FROM THE GREAT HOUSE, WHITEHALL, SHREWSBURY, ENGLAND  
This fine interior by Charles of London, with its rare old Elizabethan, Jacobean, Queen Anne and Chippendale furniture, was judged the most notable exhibit in the Third International Antiques Exhibition at the Grand Central Palace

### RARE VEIT STOSS IN BOERNER SALE

LEIPZIG.—C. G. Boerner's coming sale by auction of old engravings from an old ducal collection, whose catalog will be issued some time in March, will include one of the few engravings by Veit Stoss, the great sculptor.

Veit Stoss—an artist of a wide range of capability, for he was sculptor, wood-carver, painter as well as engraver—was one of the prominent artists of Upper Germany within the second half of the XVth and the first three decades of the XVIth century. His most famous sculptures have been preserved at Cracow and Nuremberg, at which place he appears to have definitely settled in 1495. He died in the year 1533.

Although the master's engravings are undoubtedly early works, the exact period of their production is not determinable. They are all signed "F. S.", having between the two letters the mark of a stone-cutter. Passavant (Vol. II, on page 153) remarks concerning the execution of these plates, that "the artist inclines more to a picturesque manner of treatment than to a severe and regulated management of the graver, though his technic is delicate and his drawing of good intent." He also makes the statement, that the impressions—which are frequently unequally printed—have probably been worked off by a hand press.

(Continued on page 5)

### Landscapes by Derain in Notable Exhibit at Harriman Galleries

By RALPH FLINT

A small group of Derain landscapes—nine, to be exact—is on view at the Marie Harriman Gallery, showing this French modernist in the fullness of his powers. Derain is always a calming, reassuring figure in the general hurly-burly of the battle of the moderns. While he almost seems to belong to the last century, with his quiet, neo-classic graces and his cool, reticent approach to the problem of painting, the Derain formula is far more subtly compounded than might appear at first glance. The rather brownish cast to his figure pieces and still-lives and the restrained greens of his landscapes may be merely temperamental preferences for a quietly ordered palette, but at the same time, they have more than a little relation to the monochromatic tonalities that came into vogue during the days of the cubistic upheaval. Derain stresses them, however, in quite another way. He has evolved a fresh pictorial attack that is not at all easy to define, obvious, yet essentially keyed up to the modern style of summary representation.

These nine canvases, painted only last summer at Saint Maximin, are quite the finest work that Derain has yet achieved. They embody the full flowering of his landscape talent, cli-

maxing that slow gradual unfoldment of form and composition that has taken place since those early rather heavy post-impressionistic canvases that first made the name of Derain something to conjure with. A new serenity and ease seem to have come into his painting, and something of that almost too excessive suavity has slipped out. There is little new in the way of composition in these scenes of southern France. In fact, they hark back to the landscapes that Corot painted when he was not on parade. They are rich, mellow, glowing, full of landscape delight. They are solidly based on fact, like the best Corots; little attempt has been made to cook up something new in the way of angles or shift of pace. Sounder painting could not be imagined.

But the trick lies in Derain's ultimate knowledge of just what to put in and what to keep out. His canny sense of selection was never better exemplified than in these green and brown odes to sunny southern France. He keeps a fine dignity running through the series, instinctively suited to the old-world landscape that he is concerned with, matching those rich

(Continued on page 5)

### WHITNEY MUSEUM DEFERS OPENING

The opening of the Whitney Museum of American Art, formerly scheduled to open in April, has been postponed until November 15, 1931, according to a statement made last week by Juliana R. Force, director, at the Museum's temporary headquarters at 8 West 8th Street. The reasons for the delay are an enlargement of the educational program and enforced delays in the completion of the building.

Preliminary announcements made last spring of the foundation and endowment of the museum by Mrs. Harry Payne Whitney, as a climax of more than fifteen years activity in behalf of American art, stated that its educational functions would include the publication of a series of monographs on American artists with reproductions of their work. This plan has been broadened, Mrs. Force states, to include not only the publication of twenty books on as many artists each year, but also general books on American art by well known authorities on the subject, among them an important work on Thomas Eakins by Lloyd Goodrich and a biography of Thomas Nast, the XIXth century caricaturist, by the same author. The monographs, which the museum originally intended to publish as pamphlets, will now appear in more permanent book form.

(Continued on page 4)





DINING-ROOM SHOWN BY JAMES ROBINSON IN THE THIRD INTERNATIONAL ANTIQUES EXPOSITION

This XVIIIth century interior is especially notable for the remarkable examples of early silver, forming an integral feature of the display

### PICTURES BRING SPIRITED BIDDING

PARIS. — Mary Cassatt's picture "Maternity" fell to a bid of 44,500fr. on February 23 in a sale at the Hotel Drouot, states the *New York Herald*, Paris. The highest price was 61,000fr., paid for "La Moisson," by Dufy. The sale was that of the possessions of the late Marcel Bénard, and was conducted by Me. Lair-Dubreuil. The session comprised modern paintings, ivories and art objects from the Far East, and the bidding was spirited. Among the paintings were: "La Seine et la Forêt de Bretonne," by Marquet, which reached 20,000fr.; "Bains de Cléopâtre, Assoula," by the same artist, 19,900fr.; "Le Musicien," by Minchine, 21,100fr.; "La Toilette," by Ottmann, 8,500fr. Collectors of objects from the Far East were numerous. Two terracotta groups of the Tang epoch fetched 6,400fr.; four terracotta statuettes of crouching musicians, of the same period, 7,800fr.; three jars with covers and two cornet vases in white porcelain, of the Kien-long epoch, 12,000fr.; a service of 80 pieces in white porcelain, of the Compagnie des Indes, 16,200fr.; a carved stone bust of a divinity, Khmer art, 10,700fr., and a Chinese carpet, 6,900fr.

In a sale conducted by Me. Henri Baudouin, two fine tinted engravings by Mathias, after Boilly, "Ca Ira" and "Ca a Eté," were knocked down to a bid of 5,000fr.; a small mahogany console table, partly of Louis XVI's time, brought 3,050fr. and a XVIIIth century Flemish tapestry, representing a river, boat, animals and plants, 9,100fr.

### Rhys Carpenter Finds Missing Parthenon Statue

PRINCETON, N. J.—Details of an important archeological discovery, states the *New York Times*, have been made public for the first time by Professor Edward Capps, chairman of the managing committee of the American School of Classical Studies at Athens and member of the Princeton Classics Department, following receipt of personal letters from Professor Rhys Carpenter, director of the Athenian school.

Professor Carpenter recently identified a mutilated statue on the Acropolis at Athens as a member of the famous western pediment group of the Parthenon, from which it has been missing since approximately 1749.

In his letters to Professor Capps, Professor Carpenter revealed that recently, while walking on the Acropolis, his eye was attracted to the mutilated statue of a seated figure. He quickly identified the statue as belonging to the western pedimental group, which was last sketched in place on the Parthenon by "Carrey" in 1674, but was missing in Dalton's version of 1749. Fortunately, the identification can be made with absolute certainty, Professor Carpenter declares.

For fifty years, Professor Capps said, this mutilated statue has lain observed by countless other students in the same position in which Professor Carpenter identified it. For approximately 200 years it has been somewhere on the Acropolis. It is believed to have been pulled down by the Venetians and mutilated in the process.

### WHITNEY MUSEUM DEFERS OPENING

(Continued from page 3)

The first series, which will form the nucleus of a comprehensive library on American art, will include books on the following artists: John Alden Twachtman, Mary Cassatt, Maurice Prendergast, Arthur B. Davies, Robert Henri, George Bellows, Allen Tucker, Kenneth Hayes Miller, Guy Pene du Bois, William Glackens, George Luks, John Sloan, Edward Hopper, Eugene Speicher, Henry Lee McFee, Glenn O. Coleman, Bernard Karfiol, Charles Demuth, Henry Schnackenberg, and Alexander Brook. Each book will contain a biography, a bibliography and a critical essay by a well known writer and twenty reproductions of the artist's most important works.

In addition to the program of lectures, discussion forums, gallery tours and other educational functions already announced the museum has developed a plan for circuit exhibitions which is to be not only national but international in scope.

For three months following the opening, the entire building will be given over to a showing of the museum's collection. Subsequently, however, two galleries will be devoted to temporary loan exhibitions, designed to give a comprehensive survey of the whole field of American art. From time to time throughout the year

exhibitions of recent acquisitions will be placed on view.

The museum, according to a statement made by Mrs. Whitney at the announcement of its inception last spring, will seek to fulfill the need that has developed for a public institution where works of contemporary American artists may be seen. "It is no longer necessary," she said, "for this organization to help the young artist to gain a hearing. Art dealers throughout the country are ready and anxious to make discoveries in the form of new artistic talent. There are today hundreds of collectors of native art.

What is now needed is a depot where the public may see fine examples of America's artistic production, and it is this need which we hope to fill. The purchasing fund is to be a large part of our endowment and acquisition one of our most important functions. Our objective is the formation of a collection of pictures and other works of art whose merit make them worthy of being preserved in a public collection."

The museum staff includes Mrs. Force as director, Hermon More, curator, and Edmund Archer and Karl Free, assistants.



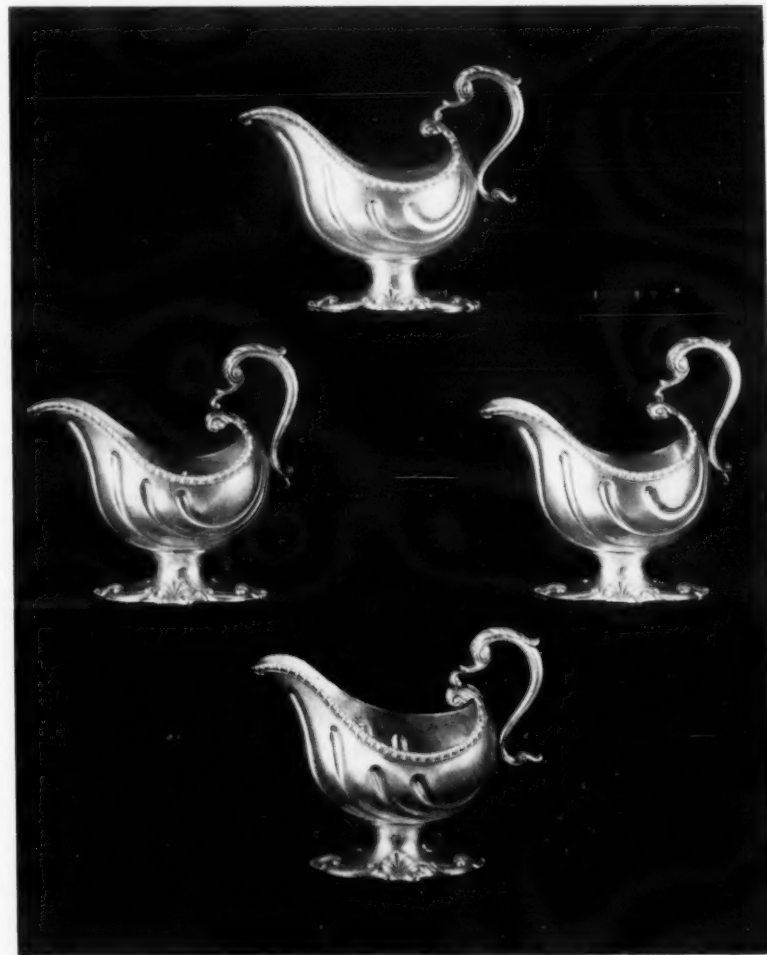
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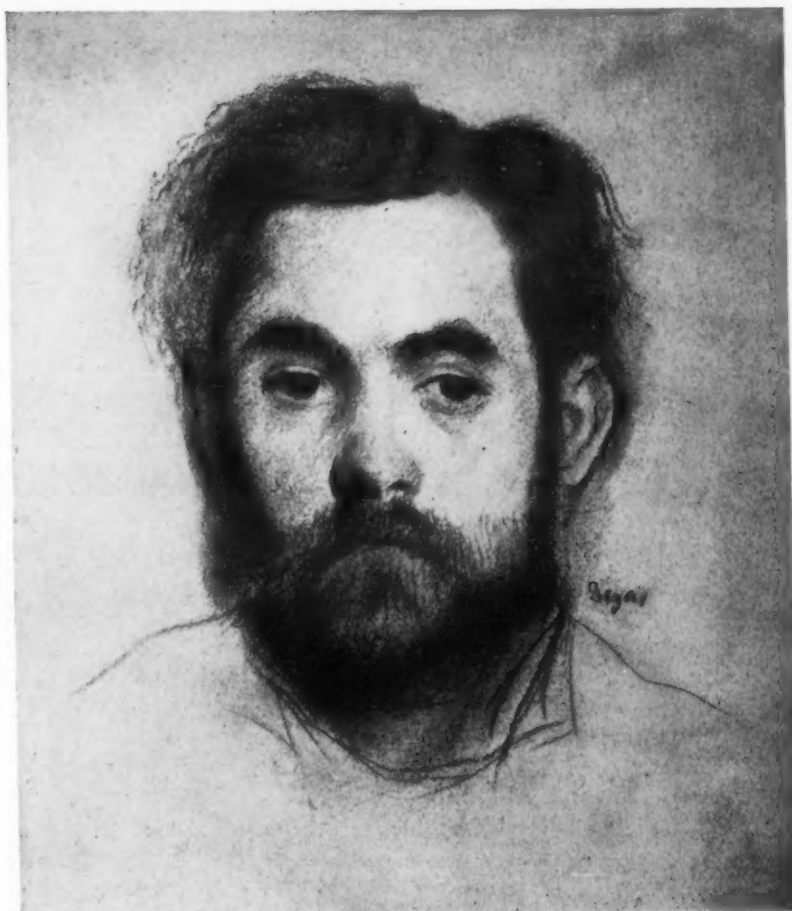
## Landscapes by Derain at the Harriman Gallery

(Continued from page 3)

pinetrees and the heavy changing foliage that has been centuries in the making. He spots his bridges and walls and roofs with a very swagger air, keeping the yellow areas of mellow plaster and sun-baked earth well framed by the handsome areas of dark, brooding greens. His skies are as distinguished and as simple as his foregrounds.

It is a serene, deeply self-conscious nature that Derain reveals, one that exactly fits his neo-classic sense of form and color. There is just enough accurate detail to keep the various panoramas interesting in themselves, yet in the last analysis it is the lovely rhythmic sense of pattern and easy command of accent that gives these canvases their distinction. They are compact, correct in every detail, yet done in a holiday mood, with everything in tune, very much en gala. There is nothing studied, preconceived. They are freshly minted, yet built out of well tried materials, subtle yet essentially simple. They have, furthermore, the elegance of a long tradition of landscape painting, a tradition that is French and none other.

In another gallery, Mrs. Harriman is showing for the first time in this country the drawings of a young Dutch artist, Christian Tony, who comes to us with the full sanction of no less a personage than Gertrude Stein. These drawings are clever chatty figurations of assorted pictorial fancies put together with a certain rhythmic flow and stylized emphasis that is not unlike the chantings of the great Stein herself. All manner of men and beasts are put into play under the incessant run of Mr. Tony's pencil or pen or whatever it is that he uses—he manages to give his freehand inventions a sort of printed, lithographic effect that evens them out very pleasantly. Horses are scattered through his black and whites—sometimes white on black and sometimes black on white—but well maned and sportively mannered steeds in the modern tradition. His range of thought is quite endless, to judge from the variety of incident that he evolves, and his wit as unflagging. These drawings are highly sophisticated bits of modernistic searching for new forms of speech. They are as unmistakably his as any four lines of Gertrude Stein's are hers. And so far, so good.



PORTRAIT OF M. JACQUET

By EDGAR DEGAS

This remarkable pastel of Degas' frame-maker, has recently been acquired by a well known American collector from the Bachstiz Galleries of New York and the Hague

## LEGER & SON OPEN TWO NEW BRANCHES

LONDON.—It is especially welcome in times like the present to hear of the developments being made in the scope of the firm of J. Leger and Son, formerly of Duke Street, St. James', London, and now of 13 Old Bond Street, W. Not only are they opening a new gallery in Brussels at 99 Rue Royale in addition to that which they already have at No. 178 on the same street, but they have also entered into an agreement with the Thurber Art Gallery of 1138 Lake Shore Drive, Chicago, which in future is to be known as the Thurber-Leger Art Galleries. Thus, with their Galleries at 695 Fifth Avenue, New York, the firm has, in all, five separate branches, bespeaking a steady progress that testifies to the soundness and stability of their business, in spite of prevailing conditions.

L. G. S.

## RARE VEIT STOSS IN BOERNER SALE

(Continued from page 3)

W. Hughes Willshire, who published fifty years ago the well known *Catalogue of Early Prints in the British Museum*, gives some detail in connection with the rarity of the artist's engravings, stating that, "as the dozen works of the master belong to the scarcest of engravings, even important collections generally contain but few examples of the prints of Veit Stoss."

The engraving in question, representing "the Raising of Lazarus," is very singular both in its design and execution. It might be said that the forms were at first developed with the point and retouched with the burin. Renouvier calls it "a very interesting example of varied technics." The artist's mark is in the middle at bottom.



"Ecstasy" by Max Kalish

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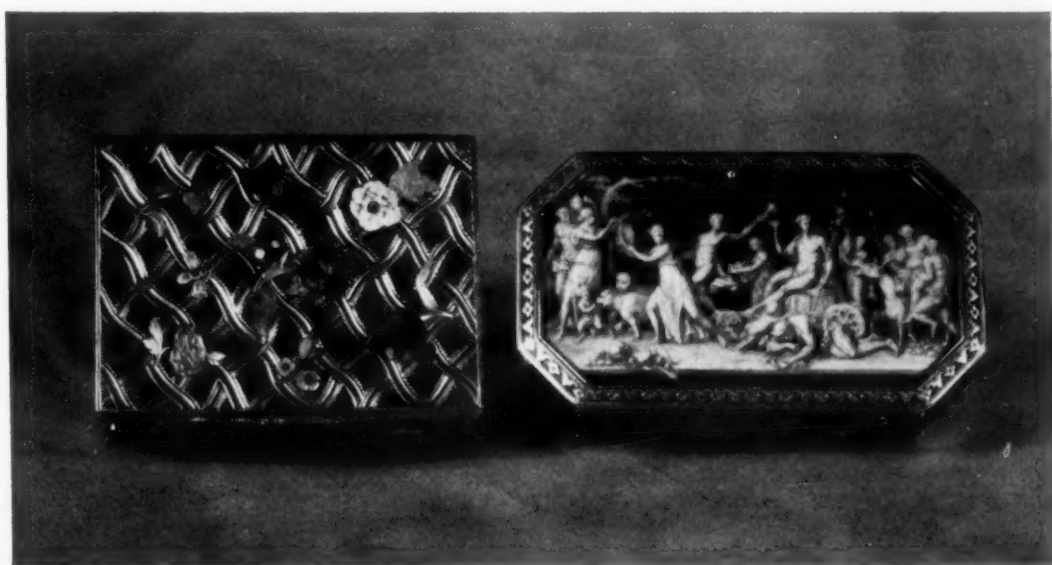
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## Auction Galleries Lease Famous Plaza Rose Room

The National Art Galleries Lease For a Period of Years The Former Rendezvous of New York Society.

A unique lease of recent years is that just consummated between the Hotel Plaza and the National Art Galleries, who have leased for a long term the entire Fifty-eighth street corner of the historic premises which includes the famous "Rose Room," once the meeting place of New York's elite and more recently converted into show rooms for well known makes of motor cars.

Alterations are now being completed for the immediate occupancy by the National Art Galleries which will function as a fashionable sales center, where, during the season, auctions of importance will be conducted, and where special galleries will be maintained for the exhibition and private sale of fine furniture and other important works of art.

Its location in the heart of the art emporium of America and its spacious premises, peculiarly adapted to the display of a wide variety of art treasures, may well be considered as primary factors in bringing once more to the Rose Room of the Plaza new throngs similar to the fashionable gatherings of yesterday.

Mr. Frederick A. Chapman, the popular auctioneer, who for many years officiated from the block of the Anderson Galleries, Park Avenue and 59th Street, will conduct the sales at the National Art Galleries; and Miss Hannah Counihan, likewise formerly associated with the Anderson Galleries, will also be identified with the new enterprise.

Mr. Maurice P. Davidson, of the well known law firm, Yankauer, Davidson & Mann, 122 East 42nd Street, New York, and counsel to the Antique and Decorative Arts League, representing the National Art Galleries, negotiated the lease in their behalf direct with the Hotel Plaza.



YOUNG GIRL WITH BLACK HAIR

By MODIGLIANI

Included in the current exhibition arranged by the Galerie Zborowski of Paris, and now on view at the Bourgeois Galleries, New York

## Children's Portraits in Chicago Show

The Children's Museum has arranged during the month of March its most interesting exhibit of the year, an exhibit which will appeal to young and old, for few can resist a selected group of children's portraits. The style of the seasoned artist seems to soften a bit before the personality of a child, and the critic, too, looks with less severity, determined though he be to ban all sentiment in his appraisal.

We need no sentiment, however, and no softening of our critical faculties to make us admire the loan exhibition which has been installed in the Children's Museum. Mr. and Mrs. Charles H. Worcester are lending one of their newest acquisitions, a beautiful Pietro Longhi portrait of a little girl holding a dog, a child from XVIIIth century Italy, but as alive and alert as all Longhi's little figures in his charming

Venetian scenes. This, and a Piazzetta, and a Van Dyck also from the Worcester Collection, and a Murillo from the Deering Collection make a group of old masters ready to challenge and hold their own against a larger group of more modern work. One of the rarest examples to be shown is Max Epstein's "Charlotte of France," by Jean Clouet. Goya's attractive "Infante Don Francesco de Paula" is lent from the collection of Mrs. R. R. McCormick. It shows the young prince as he appears in the large family group by Goya today in the Prado.

The famous English school is represented by a group of children's portraits lent by the Anderson Galleries of Chicago, among them examples by Raeburn, Gainsborough, and William Owen. A portrait of Carter H. Harrison, Sr., lent by Carter H. Harrison, Jr., is painted by Oliver Frazer in that sleek but beautiful XIXth century style favored in America from the early days of the Colonies; while later American painters are well represented by the Leopold Seyffert and the two Louis Betts portraits lent by Percy B. Eckhart, the Alexander Brook "Biddy and Sandy" lent by Mrs. Howell Howard, and the Jean McLane "Virginia and Stanton" and the Charles W. Hawthorne "Little Sylvia," the last two from the Art Institute Collection.

Of the modern French artists there is a Pascin, an exquisite full length portrait of a girl, subtle in color, delicate in presentation, lent by Carter H. Harrison, and a Redon portrait of his son Ari, lent by Mr. and Mrs. Walter Brewster. A charming Faggi sketch of his son, a Ribot portrait of his daughter, and a Mary Cassatt portrait of a

girl also come from the Brewster Collection. The Russian, Leon Gaspard, is represented by Martin Schwab's portrait of his daughter and the "Kirghiz Boy," lent by Elmer C. Jensen.

There are others in the list of equal beauty and charm. There are other lenders, too, for our Chicago collectors have been generous with their treasures and in this instance the Children's Museum is realizing one of its ideals, to have on exhibition not only subject matter which will appeal to its young visitors but objects of an artistic quality worthy to be shown in any art gallery for adults.

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## XVIIIth Century Arts Seen at Boston Museum

BOSTON.—Tersely summarizing the important aspects of the English decorative arts in the latter part of the XVIIIth century, an exhibition of Hester Bateman silver, Wedgwood pottery and furniture has been arranged in the special exhibition gallery at the Museum of Fine Arts, Boston. The examples illustrate the classical revival which swept England in the last half of the century, stimulating a style in architecture and the crafts which challenged the supremacy held by France in these fields for more than a century. The style was short-lived, overcome in the early XIXth century by the first fruits of democratic art. But after a century and a half there are few who withhold merited praise from the work of Adam, Heppelwhite, Sheraton, and their contemporaries. The small and well selected exhibition at the Museum of Fine Arts offers the best explanation for the widespread appreciation of this extraordinary interlude in the English decorative arts. There was little before or immediately following its vogue to suggest the perfection of form and decoration which characterized it. But the time was ripe for change, for the reaction against a style too suggestive of selfish indulgence and perilous luxury. Discoveries at Pompeii and Herculaneum in the middle of the century sug-



"LE HAUT D'OLLIERES"

One of a group of landscapes, which evidence a striking departure from the artist's manner in recent years, included in the current exhibition at the Marie Harriman Galleries

By ANDRE DERAINE

gested the line of departure. And Robert Adam, Heppelwhite, Sheraton, Wedgwood, and their able contemporaries brought to perfection a style little in common with traditional English work, based entirely on a newly discovered idiom of the ancient world which had

Hester Bateman, one of the earliest women silversmiths working in London. Although Mrs. Bateman's silver is comparatively rare, this collection lent by Miss Agnes L. Crimmins, illustrates almost every type of object made for domestic use at that time—tea pots with trays to match, salts, dish crosses, spoons, skewers, sauce boats, sugar tongs and baskets, and other examples. Mrs. Bateman adheres faithfully to the style of the period, shaping her silver for the most part in elliptical forms, decorated by means of simple chasing, piercing and beading. In contrast to Wedgwood, there is little evidence of a vigorous personality behind her work. She was an able craftsman rather than the creator of a highly individual art.

Wedgwood, on the other hand, is always assertive. An experimentalist from his youth, every object issued from his famous pottery at Etruria bears the stamp of his creative mind. The pieces on display are from the museum's large collection, and include some of the most perfect examples of his famous jasper ware in lavender, green, blue, black, and white. Numerous variations of classical themes are illustrated, some undoubtedly the work of James Tassie, John de Vere, John Flaxman, and other artists of note associated with him in his enterprise. The delicate cameos, small portraits, as well as his vases, and fully modelled figures in the round show continued insistence on perfect technique. More than any other, except Robert Adam, he incorporated in his work the spirit of classical art at Pompeii. If it has lost some of its appeal for this generation, one must still accord to Wedgwood the title of "Father of English pottery" for his numerous contributions to the pottery industry.

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## EXHIBITIONS IN NEW YORK

### CONTEMPORARY FRENCH ARTISTS

#### Bourgeois Galleries

Closer and closer are New York and Paris being drawn through the agency of modern art. Still another Paris dealer arrives on the scene with a group of canvases and drawings by contemporary French painters. The Gallery Zborowski, of Paris, now at Stephan Bourgeois' new quarters in East Fifty-seventh Street, is not only making its American debut but Mr. Zborowski plans to open a gallery of his own within the near future right here on Manhattan Island. The feature of the Zborowski display is a group of three unusually fine portraits by Modigliani and a set of his pencil drawings. These works by Modigliani are the clou of the show not only on their own account but because of the interesting relationship between this once neglected painter and the present Mr. Zborowski, who was at the direst period of Modigliani's pathetic career his most ardent champion and supporter.

In a colorful introduction to the catalogue Mr. Bourgeois gives some lively reminiscences of the way Mr. Zborowski stood by his beloved Modigliani, even to the selling of his own personal effects to supply funds and food for his protegee. The portrait of Mme. Zborowski, sister-in-law of the dealer, is an exceptionally happy example of Modigliani's art, cast in that curiously elongated mold that spells Modigliani so insistently, and yet not at all out of its design. The portrait of the poet Baranowski is another imposing piece of stark yet subtle characterization cast in that strange barbaric pattern that Modigliani dug up out of his inner consciousness. The drawings, slight sketch notes for the most part, are interesting documents but hardly reveal the strange powers that came to pass when he was in the throes of painting.

Among the other offerings that Mr. Zborowski has chosen for his first New York exhibition are a couple of typical Derain heads, suave, deep-toned, technically tricky, as are so many of this painter's figure pieces. A group of canvases by Kisling, a Soutine portrait, a Utrillo landscape, a small but lovely Bonnard paysage, and a small Gauguin. These are by the accepted men of the moment.

But there are certain other painters here as well, new to New York, and we meet for the first time Therese Debains, Richard and Ebiche, three Parisian painters of distinction, of whom Ebiche seems to be the most powerfully equipped. The Debains landscapes are soft in feeling and low in tone, obviously the work of a woman unusually sensitive to natural beauty. She displays a practised hand in setting down her colors, and achieves her smoky symphonies with conspicuous success. The Richard still-life paintings and his single landscape are breezy, knowing canvases though hardly impressive enough at first acquaintance to be readily recalled. Ebiche, however, has a definite carrying power, and through his individual style of pigmentation and his deep toned, moody style remains in mind as a man to be reckoned with. As Mr. Zborowski is obviously something of a genius in discovering new talent, we shall undoubtedly have a number of interesting exhibitions next season at his new galleries. I look forward particularly to seeing a large group of Ebiche's work.

GARI MELCHERS  
ALICE JUDSON

#### Milch Galleries

Although during the course of the last twenty-five years Gari Melchers' palette has shifted from subdued warmth to sunlit luminosity, his present exhibition at the Milch Galleries is primarily a revelation of the unchanging robustness and sincerity of

his art. Ranging from the "Sailor and His Sweetheart" of some twenty years ago, down to "The Doctors" of 1930, we feel, beneath inevitable technical changes, the uncompromising honesty of this work. With its roots drawing nurture from that passion for reality and sterling craftsmanship which animated the Dutch masters of the XVIIIth century, the literary aspects of Melchers' art are in a sense incidental. If he chooses to tell a story, it is a tale built up in terms of exquisitely applied pigment and solidly modeled forms. The man in the street may be intrigued solely by the suggested drama of the trio who stand beside the body of the unconscious girl in "The Doctors," or by the sturdy sentiment of the earlier and darker "Sailor and His Sweetheart." But unlike most present day painting in this vein, the story is told by a master craftsman, whose splendid knowledge of the human body is most clearly realized in his little sketches of the nude which have the ease and power of old master drawings.

Among the recent work, there is a rich variety of interest. Those who would question the originality of Melchers' color sense need only study the "Young Woman with Gold Earrings," and note the daring accents of hair and lips. Other canvases range from the brave "Flowers in a Blue Bowl," to the warm brown body of the Nassau bather, silhouetted against the bright pinks and blues of sea and shore line. "Breakfast Room" is a charming color poem, woven from morning light.

Earlier canvases include the fine profile of the game keeper, the delicate domestic drama of "The China Closet" and the unforgettable "Girl with Hat," reproduced on the cover of last week's Art News. Here our eyes wander from the sensuous delights of the patterned shawl to the inarticulate enigma of the girl's face, which holds one by intuitive suggestions that go far beyond the confines of realistic portraiture.

No Melchers exhibition is complete without a few of his charming little Dutch girls. There are three in the present show, two of them solemnly facing the world in their bridal finery, the third in picturesque peasant attire, enhanced by a coral necklace.

Also at these galleries are a group of recent paintings by Alice Judson, many of them done in picturesque Brittany. The most successful canvases are those in which the sharp patterning of sailboats lends crispness and accent to the design. In the pure landscape subjects, the artist's work is apt to be thin.

### FIFTY PRINTS OF THE YEAR

#### Art Center

The American Institute of Graphic Arts continues its admirable series of "Fifty Prints of the Year," and the present 1931 display, chosen by Lewis Mumford from the ranks of contemporary American print-makers, again sets forth the remarkable diversity of talent to be encountered and also the growing freedom from conventional forms and treatment. This departure is evidenced in the fact that there are only thirteen etchings and drypoints included in the fifty prints, the rest of the display being given over to the more elastically conditioned lithograph or wood cut. The modern trend is to strike out into the bolder forms and patterns that lie within the scope of the less technically exacting lithographic stone or the pliant wood block. The more continent etching plate is apparently for the less adventurous members of the print makers' fraternity.

Mr. Mumford's selection is a highly catholic one, with at least three-fifths of the artists represented being little or hardly known in the exhibition world. For dependables we have such notables as Peggy Bacon (with one of her amusing jibes at rural folk), Gifford Beal, Jean Charlot (with a striking large-scale head), Adolph Dehn (in quieter mood than usual), Morris Kantor (again giving the copper plate a certain monumental importance), Max Kuehne, Jose Orozco (with a superb dramatization of "Revolution"), Reginald Marsh, Kenneth Hayes Miller, Wanda Gag, John Sloan (with one of his typical "city" pieces), Yasuo Kuniyoshi, Albert Sterner, Max Weber, William Meyerowitz, and A. Walkowitz. I liked particularly Louis Lozowick's "Brooklyn Bridge," Howard Cook's "Lower Manhattan," Clement Haupers' "Near Cagnes," Alexander Stavenitz' "Subway No. 1," Salvatore Pinto's "Trapeze Performer," and Louis Ferstadt's "Provincetown." It is a lively show, to say the least, and should serve to wake up the various communities which it reaches in the course of its travels. Excepting Albert Sterner's plate, all the items in the exhibition sell for thirty dollars or less, and they should find a wide range of buyers.

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## SKETCHES FOR GARDEN SCULPTURE

Ehrich Galleries

Sketch models for pool fountains, wall fountains, a sundial, a bird-bath and figures suitable for landscape gardening are to be seen at the Ehrich Galleries until March 21. Mrs. Ehrich, after noting that little garden sculpture is to be found in New York Galleries, was told upon inquiry that sculptors cannot afford to present their finished product in bronze, terra cotta or marble, except on direct order. This decided her to hold the present show, which has met with enthusiastic response from many well known sculptors. The work, which is executed in plastiline or plaster, has never been exhibited before, and being sketches, they offer clients a choice of medium and style and the possibility of any change to meet their wishes.

One of the models in color, and one of the minutely developed schemes, even to tiny streamers of isinglass to represent trickling water, is what Harriet Frishmuth calls her "dream fountain," presenting a youthful female figure against a background of turquoise-colored tiles. Enid Bell's bas-relief, on the other hand, also in color, is decidedly sketchy—and distinctly modern as well in the simplicity of its flat forms. This is one of the most original contributions to the show. Another outstanding entry is from the hand of a young foreigner, Louis Conné, who exhibits for the first time in this country—a leaping fish for the center of a pool, very competently organized. Perhaps the most inescapable figure in Brenda Putnam's "Summer" notable not only for its fine sculptural form but especially for the maturity of the type selected to represent fecundity, of the genus made familiar by Lachaise. But one is forgetting Warren Dahler's sizeable "Endymion" in polychrome, presenting the slender young god wearing a Maud Muller hat and nothing else. It is sure to be talked about. Architecturally, Margaret P. Jones' pedestal for a sundial is notable. And Jessie Stang, in addition to a miniature model of a pool, landscape and all, presents separately a statuette of a girl leaning over the water. Gaetano Cecere presents a chaste "Kneeling Girl" in the Academy of Rome manner, while the charming "Young Diana" by Joseph Nicholas, likewise classical in treatment, looks like a group in bisque. The other contributors are Orozio Maldarelli, Gustav Bohland, Katherine Crosby Gregory, Ruth Sherwood, Margaret J. Postgate, Frederick G. R. Roth, Abastenia St. L. Eberle, Olympio Brindisi, Louis J. St. Gaudens, Annetta J. St. Gaudens, Anna Coleman Ladd, Hester Bancroft, Charles Haffner, Mabel Conkling, Leila Usher, Pietro Montana, Philip S. Sears, George Lorber, Grace P. Neal and Genevieve K. Hamlin.

MAURICE VLAMINCK

Balzac Galleries

The Belgian, Vlaminc, painter of thunderous skies and sharply silhouetted roof trees, is to be seen at the Balzac Galleries in a series of typical canvases. With the exception of a lively sea-piece, the Vlaminc formula is thoroughly adhered to, with a resulting monotony of effects that tends to defeat the many passages of fine painting scattered through practically all of his works. It is a pity that a livelier invention has not accompanied this talented landscapist on his various painting expeditions, so that he might have carried his art step by step up the scale of research and resolution. A man inevitably waxes dull when content to repeat himself. The average Vlaminc arrangement of leaden sky touched with scurrying cloud and darkling foreground sharply relieved by theatrically lighted wall or facade or roof-line wearies one in the end through endless repetition. And more's the pity, for now and then, particularly in some flower arrangement or other still-life, Vlaminc touches off pictorial fireworks that are really worth the price of admission.

JANE POUPELET

Montross Galleries

Equally well known as sculptor and draughtsman, Jane Poupelet is once



"FLOWERS" By THERESE DEBAINS  
Included in the current exhibition arranged by the Galerie Zborowski of Paris, and now on view at the Bourgeois Galleries, New York

more at the Montross Galleries with a series of animal studies in black and white and sanguine that are well up to the high standards that she has set for herself through previous New York appearances. Her intimate knowledge of animal forms enables her to capture with sudden swift play of pencil or brush the essential characteristics of her models, be they cat or cow or hen. Cows seem to be the most rewarding

of her animal friends, and she evidently understands them in all their bovine beauty and statuesqueness. One little page of notes done in the barnyard among the chickens and geese I particularly noted for its swift delight in catching her models on the wing, so to speak. A few pieces of sculpture eke out of the exhibition, but this time the line work is the more dynamic and appealing.



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## HARRY KIDD

## Delphic Studios

With a burst of pictorial pyrotechnics more suggestive of a Russian modernist than the typical Philadelphia painter, Harry Kidd debouches on the New York scene with a bevy of bright canvases that have all the look of a self-determined imagist, untrammelled by what incongruous surroundings Fate may have worked out for him. Christian Brinton's foreword to the catalog explains this anachronistic situation away by giving Mr. Kidd's birth as somewhat wild and western and his later adventures among the hazardous by-lanes of the air in company with the Canadian Royal Flying Corps, so that his present residential status is perhaps not all that it might imply. But at any rate, it is something of an accomplishment in itself to live in such a conservative community as the City of Brotherly Love, all the while knocking off such dashing canvases as Mr. Kidd is treating us to in this Delphic show.

As Mr. Brinton points out, the artist is obviously tasting "the salutary joys of self affirmation," and it must be added that he has more valor than discretion in his affirming. He reminds one of Burluk, the mighty Russian whirlwind who used to be so much in evidence when the New Gallery was giving us its series of temperamental Slavic artists. Mr. Kidd goes at his canvases with a healthy abandon, slapping in his colors and shapes with a fine fury, but failing, in his pictorial passion, to give them any particular coherence or continuity. It is evidently a "young talent" that will find itself through the inevitable disciplining that time brings to the best of us. New York is always glad to welcome such vigorously minded artists to its galleries, if only on the score of an "inter-

city art exchange." In "Spring Tumbult," Mr. Kidd has given us something to remember him by. He is more successful in this line of scrambled decoration than in his portraits.

## ANN NEAGOE

## Art Center

Paintings by Ann Neagoe fill the large gallery at the Art Center and show a considerable talent in both figure and landscape work. Miss Neagoe has a distinctive way of handling her pigments that is particularly well carried through in her "Nude Reposing." A thorough command of chiaroscuro is felt in the subtle handling of her flesh tones and at times she gives her forms a sort of modernistic angling that is quite effective. Her landscapes are ambitious productions and she builds up her forms with a strong, almost masculine sense of mass.

## HENRY S. EDDY

## Babcock Galleries

Recent landscapes by Henry S. Eddy are being featured at the Babcock Galleries for the first fortnight in March. Mr. Eddy makes his annual appearance under Mr. Babcock's aegis, following a yearly painting tour of Europe. This time the towers and turrets of Carcassonne have afforded the artist inspiration for several of his canvases. He has also captured several attractive scenes in the region of Salisbury and Brixham in South Devon. Here you may see graphic representation of the famous Brixham trawlers with their rich red sails. Mr. Eddy continues to paint in his typical quiet way, content to let the gracious qualities of the scene at hand dominate his canvases.

## ISAMU NOGUCHI

## Becker Gallery

Despite the picturesque name he bears, Isamu Noguchi is an American artist. Of Japanese and Scotch parentage, his early education was Japanese, and his artistic training was achieved in New York and Paris. The drawings now on display at the Becker Gallery bear out the cosmopolitan nature of the artist, whose work is primarily sculptural. There is to be felt in these studies of the nude the pure delight of the sculptor lost in his work, as he studies the intricacies of the human form and gains gradual mastery of its secrets. Like other sculptors before him—Rodin, Maillol, Despiau, to name a few—Mr. Noguchi has a fine command of line and a sense of the dramatic in sketching the model in action. He has a variety of techniques in his black and white work, from unsupported soft, supple line to massive effects of light and shade. Two sculptured heads from his hand are also on view, one of Marion Moorehouse and the other of Edla Frankau.

ERNEST FIENE  
GENEVIEVE HAMLIN

## Rehn Galleries

Ernest Fiene, one of the most promising of the younger American painters, is showing a group of new canvases at Frank Rehn's galleries, and it is pleasure to record the fact that he has come into a fresh command of his pictorial resources and has brought forth a series of figure compositions that are the high-water mark accomplishments of his painting career. In these smallish canvases, Mr. Fiene makes bold departure from pure representation, bringing his forms into that lively synthesis that is gradually

captivating our painting generation under the guidance of Henri Matisse. Mr. Fiene's nudes are brought into direct decorative relation with their settings through skillful manipulation of line and pattern; and while they are well within the natural limits of the subject matter, they have their appeal primarily as inventions in form and color, freshly evolved from the artist's own inner consciousness of abstract beauty. Two still life paintings are rendered with the same regard for mingled fact and fancy, and his portrait head of "Lil" is quite a little masterpiece.

Sculpture and reliefs by Genevieve Karr Hamlin are also on view at these galleries, her work in the round dealing mainly with horses in spirited action and symbolic figures, depicting such themes as "Revolt" and "Realization." The reliefs are portrait plaques and medals for the most part and show a

fine appreciation of the requirements and limits of this specialized department of the plastic arts. Notable is Miss Hamlin's likeness of Horatio Walker, the artist. In her work in the round, she is happier in her animal studies which easily proclaim her intimate knowledge of their various fine points. Her symbolic work is not nearly so impressive.

## MONTCLAIR

Drama lovers will be particularly interested in the exhibit of stage designs and models by leading designers and costumes worn by celebrities, which will be on view at the Art Museum during March.

Another exhibit of the month shows the work of Charles W. Smith, in which he is represented by block prints of Virginia.

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## MAX BERND COHEN

## Durand-Ruel Galleries

A former attorney-at-law in New York City, Max Bernd Cohen has spent the past six years in Europe studying painting. He is holding his first one-man show in New York at the Durand-Ruel Galleries, exhibiting portraits and landscapes and flower paintings. Certain large canvases, depicting the picturesque aspects of the French Pyrenees and Spain, are perhaps his best work, although "The Girl in Green" shows promise in the direction of figure work. His large composition, entitled "Music," cast in a sort of allegorical mood, is hardly up to the exhibition standards of this gallery.

CHARLES AIKEN  
LARS HOFTRUP  
JOHN I. H. DOWNES

## Fifteen Gallery

Of the trio of exhibitors now holding forth at the Fifteen Gallery, Charles A. Aiken provides the most varied artistic fare, with still life painting and portraiture almost equally divided. His likeness of Armand Wargny is a good characterization, while such compositions as "Antiques" and "The Egyptian Vase" stress beauties of surface and texture rather than obvious decorative effects. The group by Lars Hoftrup is mainly notable for its coloristic imagination—a gift which sometimes diverts the artist from the

sterner problems of underlying structure and space composition. Many canvases, despite their suggestive tonal modulations, seem crowded and confused. John I. H. Downes who, it seems, has recently turned from portraiture to landscapes, is happiest in his beach and dune subjects, of which there are a number in the exhibition. The other landscapes are rather thin and fail to attain more than surface reality.

## ALFRED HUTTY

## Grand Central Galleries

A liberal selection of the black and white work of Alfred Hutty is on view at the Grand Central Galleries, comprising etchings, dry-points and pencil drawings. Mr. Hutty's well known ability in delineating tree forms is well exemplified in this exhibition, although there is little here to indicate any change in style or subject matter. Perhaps his "Berkshire Willows" is a bit more rugged in design than usual, although I am unable to say whether or not this is a more recent plate than the others. And "The Yeoman's Hall Oak," with its drooping plumes of moss, is an attractive item. "Preparation," a glimpse of water-front activities, is another department of Mr. Hutty's work, and exceedingly well carried out. He is showing a group of pencil studies of negro heads, characteristic for the most part, and a few rather academic nudes. Other drawings are mainly studies for his landscape plates,

studies that are as a rule much livelier when turned into terms of the copper plate than in pencil form.

BROOKLYN SHOWS  
RUSSIAN TEXTILES

An exhibition of national Russian art of the XVIIth, XVIIIth and early XIXth centuries has been installed in the Brooklyn Museum, to remain until March 25.

The collection contains, mainly, rare specimens of old national typical embroideries, weavings and laces of Vellkorossia, meaning Great Russia, very rich in original primitive designs and ornaments which reflect the Russian folk genius and offer, in addition to the archaeological interest, a wide source of patterns for art in industry. The antique Russian ornament had its source in the remotest antiquity and we find in the national embroidery some samples echoing the heathen cult of almost prehistorical times. Nearly all the objects were manufactured in the home, which is the reason that such items as sheets and towels are listed in the catalog. However, these were not articles of ordinary use as they were often used for decorative and ceremonial purposes.

The collection is extremely valuable, as Count Pushkin, who is exhibiting it, explains, inasmuch as practically no textiles exist now in Russia earlier than the XVIIth century, the houses

having been built of wood and fires frequent.

This collection is the result of years of searching for and of acquiring these fast disappearing ancient national embroideries in the far corners of Russia. It was gathered by Mrs. N. de Shabelsky and kept in France, where she died in 1905. Thus the collection escaped the danger of destruction during the Revolution. Many of the articles have been exhibited at the Paris Exposition of 1900, at Chicago in 1893, at Antwerp and Brussels in 1894 and in Russia in the Grand Duke Nicholas' palace in Petersburg in 1890 and 1891, as well as in the historical museum in Moscow during the coronation of Nicholas II.

## GALLERY NOTES

Louis Bouche, well-known painter and associated director of the New York School of Interior Decoration, was removed last week to Roosevelt hospital suffering from a severe stomach ailment. His condition, while not dangerous, is serious, and he will be convalescent for some time.

Boris Lovet-Lorski has returned to New York after several years' residence in France and Italy, and has taken a studio at 169 East 78th Street, where his sculpture will be shown privately during the spring months. Plans are under way for a circuit exhibition traveling to museums throughout the United States and for a large public showing of his recent work in New York next season.

NISBET PAINTINGS  
STOLEN IN MUSEUM

News has been received from Dr. Wm. Alanson Bryan by C. Bachelor Nisbet, New York artist and grandniece of George Inness, that two of her paintings have been stolen from the Los Angeles Museum. They are entitled "Madonna in the Wood" and "Madonna and Angels," forming part of an exhibition of twenty paintings by this artist, under the auspices of the Western Association of Art Museum Directors.

Both compositions are on small wood panels, signed C. B. N. "Madonna in the Wood," which measures 8 inches by 10 inches, is done in colors of a high key upon a silver background. The frame is hand-painted with a decorative design of flowers upon silver. "Madonna and Angels," 9 inches by 7, shows a seated figure against a dark tree, with two child angels holding a crown. They are painted in rich tones against a background of gold, and the frame is of gold leaf.

## STUDIO NOTE

The Water Color Club of Washington, D. C., from its thirty-fifth annual exhibition now at the Corcoran Gallery has selected a painting by Anthony Thieme of Boston as the most meritorious landscape or seascape submitted.



"Landscape with Pond" by J. B. C. Corot  
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## ANTIQUES

The Third International Antiques Exposition, with its twenty-five million dollars' worth of exhibits and its daily throngs of eager visitors, is sufficient proof that the antique is as securely entrenched in the public's affections as ever. In fact the antique *per se* is being raised year by year in American estimation as something more than merely an attractive possession indicating a pretty fancy in this direction or that for souvenirs of by-gone days. Rather has the antique become an agent of good will between peoples and epochs, an educational force leading to wider investigation of world-wide lore and culture, and a badge of good taste and standing. The period room in all its ramifications is a matter of common property in our new world, despite such vague inferences to the contrary as Osbert Sitwell launched in a recent art catalog.

Passing through the various rooms and exhibits at the Grand Central Palace the visitor from overseas is forced to admit that nowhere in Europe is there to be seen anything comparable to this annual New York show in scope and value. Coming at this particular time when the world of business is supposed to be more or less prone and uninterested in the so-called non-essentials of living, the Grand Central exposition is a splendid demonstration of faith in the sound underpinnings of American prosperity. In many instances the staging of individual exhibits costs well into the thousands, and is to be put down as very much of a *beau geste* on the part of the trade. Despite the constant inroads of the modernistic styles, the period furnishings of other centuries command increasingly high prices. Sales continue to be chalked down, despite the general reluctance to take artistic fliers today. The purchase of reputa-



UNUSUAL INTERIOR EXHIBITED BY ARTHUR S. VERNAY AT THE THIRD INTERNATIONAL ANTIQUES EXPOSITION

This XVIIIth century room, which has contemporary Dutch landscape wall paintings, is further remarkable because of the delicate marble mantel and carved Georgian pine doors

ble antiques can be rated under the head of good sound investment.

Not alone is New York able to enjoy such annual exhibitions of antiques as the Grand Central Palace holds this week. Other American cities are following suit in varying degrees. Magazines, museums, newspapers even, continue to spread the cult of the antique. The American public is undoubtedly receptive. The business of antiques is becoming a pleasure as well as an education. No doubt the fine cinema productions of today are leading public taste into better channels, and the modern housewife is no longer merely content to take things as they are. Beauty has come into the average American home, and the lure of the antique is a very important part of this development.

RECENT BOOKS  
ON ART

## THE SHARPLES

By Katharine McCook Knox  
Published by Yale University  
Press, New Haven, Conn.  
Price \$6.00

Lovers of Americana have waited long for a book like *The Sharples*—done authentically and from the scholar's viewpoint. That so much obscurity and confusion could have surrounded this gifted family is remarkable, considering the fact that great men such as Hamilton, Jefferson, Adams and Gallatin sat to its head for their portraits. It is also claimed that the family and friends of the first President of these United States were able to agree on James Sharples' portrait as being the best likeness ever made. Katharine McCook Knox has done a good piece of research in going to the recently discovered diary of Ellen Sharples and she has accumulated in one volume much new and interesting information. All the known Washington portraits done by the Sharples family are included as well as portraits of XVIIIth century Americans and many other illustrations of historical interest.

Critic of Late  
Lamented World  
Hails Art News

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Gentlemen:

Due to the mysterious disappearance of *The World* outfit, I have at present no place of business. Will you please send my ART NEWS to my home address? *The World* is dead—Long live THE ART NEWS!

HENRY TYRRELL  
27 Mills Avenue  
Arrochar, N. Y.

James Sharples came to America in 1793, motivated by purposes not completely aesthetic. Stuart, Peale, Trumbull, Wertmuller, Pratt and others were making hay in the sunshine of leading American patronage, so why not James? Accordingly he bundled up his third wife, Ellen Wallace, his three young children and set sail, only to be captured by a French privateer and interned at Brest. This internship over, he arrived with even more determination to get up a collection of American notables and bring them back to England for exhibition. This he did with a vengeance. It took two hours to make a portrait—there was usually an order for a copy. Distinguished people were not above flattery and besides, they were pleased by the work. Many talented people were working in oils, so James took to pastels, a newer and quicker way of doing portraits.

Gradually the whole family was merily turning out work, in oil, water color or crayon. The ladies were not above embroidery and needlepoint which they did quite beautifully.

The book contains no end of delightful anecdotes and stories of XVIIIth century life both in England and America, a list of the works of the Sharples family, extracts from Mrs. Sharples' diary and much else of interest to lovers of art as well as students of history—and I might add to any one, in fact.—B. R.

## PRACTICAL COLOR SIMPLIFIED

By William J. Miskella  
Publisher: Finishing Research  
Laboratories, Chicago  
Price \$3.50

The author furnishes a concise handbook on the use of color in modern industry and the decorative arts. His work may be divided into two general sections, theory and practice. Under the former heading the source and characteristics of pure color are briefly explained in a single chapter. The remainder of the text covers such every-day subjects as the choosing, mixing, harmonizing and matching of color through the media of paint, dye, light and ink. The most valuable part of the volume, perhaps, is the series of color harmony charts fastened to the back cover. These are exceedingly practical because they are formed of actual paint, hand applied with an air brush. The book is bound in a water-proof fabric, which should give it a deservedly long life in the workshops of designers, decorators and students.

## OBITUARIES

## WILLIAM PETTEE

The well known print expert, William Pettee, who was for many years associated with Knoedler & Company, died in New York on March 3, after a short illness. He was eighty-five years old. Mr. Fitzroy Carrington, who was intimately acquainted with the late Mr. Pettee over a long period, pays the following tribute to his friend:

"The Old Guard dies, but never surrenders," and alas, with the passage of years their ranks grow thin. Let us, therefore, honor their memory. "Petee of Knoedler's" is dead. To his many friends this will be hard to realize; he had become so much a part of the print world in America that, in a sense, he had become almost an Institution. The period spanned by his active life—(he joined Knoedler's in 1874, two years before the Centennial)—covers the renaissance of taste in the United States, and to that revival he contributed in no small measure. In prints his initial activities antedated by half a dozen years the publication of Whistler's Venice etchings, and runs parallel to the revival of etching in France, England and America. Bone was not born until two years later; Cameron was nine years of age, and

Mr. Pettee had done pioneer work in arousing interest in prints for nine years before McBey saw light! Zorn was sixteen; Haden's boldest work was yet to come.

To the just appreciation of the work of the earlier masters he contributed his part; and many who loved the beautiful English mezzotints valued his judgment and profited by his ripe experience. Of his personal qualities it is needless to speak—sixty years of friendship best attest their worth. Other and younger print lovers will carry on his work, but the place he made for himself in the cultural life of his time will remain, still, peculiarly his own.

## HARRY CLARKE

Harry Clarke, whose death in Switzerland from tuberculosis, at the age of forty, is announced by *The London Daily Telegraph*, was well known by his fine book illustrations in black and white and color. His work included drawings for Hans Christian Andersen's "Fairy Tales," Edgar Allan Poe's "Tales of Mystery and Imagination," Perrault's "Fairy Tales," and Goethe's "Faust."

Mr. Clarke was also a distinguished artist in colored glass, to which he largely devoted himself in recent years. Examples of his work are to be found in many churches in the Irish Free State, where he was born, and also at Durham, Nantwich, Ashton-in-Makerfield, Australia and Africa.

NEW YORK DEALERS  
TO HOLD BIG SHOW

More than one hundred works of art, by old and modern masters, now in the hands of New York art dealers, will be placed on exhibition at the American Art Association-Anderson Galleries for the three weeks following March 15.

The group of exhibitors includes: Thomas Agnew & Sons, Inc., Bachstiz, Balzac Galleries, Boehler & Steinmeyer, Inc., Demotte, Inc., A. S. Drey, Durand-Ruel Galleries, Duracher Bros., Ehrlich Galleries, Daniel Farr, Fearon Galleries, Ferargil Galleries, Marie Harriman Galleries, P. Jackson Higgs, Kleinberger Galleries, M. Knoedler & Co., C. W. Kraushaar Art Gallery, John Levy Galleries, Macbeth Gallery, E. & A. Milch, Inc., Arthur U. Newton, Newhouse Gallery, Frank K. M. Rehn, Reinhardt Galleries, Jacques Seligmann & Co., Valentine Gallery, Van Diemen & Co., Wildenstein Gallery, Howard Young Gallery, Downtown Gallery, Marie Stern Gallery and Daniel Gallery.

Each dealer will exhibit from two to four paintings, depending upon size. In many instances the paintings will in this exhibition have their first public showing, having been formerly reserved for the inspection of a privileged few.

The proceeds of the admission charge of fifty cents will go, on the opening day, and on Sunday, March 22, to the Women's Fund Committee of the Emergency Unemployment Committee of which Mrs. August Belmont is chairman.

GREECE PLANS FOR  
MUSEUM EXTENSION

ATHENS.—The Greek Minister of Public Instruction has just made known the details of a plan for the construction of several new museums and for improvements and additions to many of those already existing, according to a dispatch to the *New York Herald*, Paris.

The program, which will require four years to complete, includes the erection of new buildings or the extension of existing ones in twenty-two cities and involves an expenditure of 18,000,000 drachmae. Part of the cost will be raised by a slight increase in the admission fees, which now average only about seven cents each.

One of the principal items in the program is the addition of a new wing to the National Museum in Athens, now badly overcrowded as a result of the many archaeological discoveries of recent years.

Other cities which will benefit are Salonica, Patras, Missolonghi, Corfu, Nauplia, Argos, Janina, Larissa, Triccala and Preveza. New museums will also be constructed on several of the islands in the Aegean and Ionian seas.



## TWO VERY FINE ROOMS SHOWN BY STAIR & ANDREW AT THE ANTIQUES EXPOSITION



IMPORTANT ROOM FROM BRUTON STREET, LONDON AND PINE PANELLED BUSINESS OFFICE

The Bruton Street, Berkeley Square, interior at the left, features a pair of very fine George I walnut armchairs at the head and foot of the table, which is laid with a Swansea dessert service. The business office, to the right, has walls taken from an old bolection pine room, painted brown, with gilding. The magnificent Adam bookcase and pair of Adam chairs with original needlework are of special interest.

## THIRD INTERNATIONAL ANTIQUES EXPOSITION AT GRAND CENTRAL PALACE GREAT SUCCESS

(Continued from page 3)

ting at a country auction-room than among the exhibits designated under such a title as "International Antiques Exposition." For this reason, if not for others—and there are others—the Antique and Decorative Arts League would be well advised to organize and thus directly control its future exhibitions.

In addition to the disseminating of knowledge and the suggesting of different styles of interior treatment, such rooms as those installed by L. Alavoine and Co., Charles of London, Arthur S. Vernay, McMillen, Inc., Edward I. Farmer, Stair and Andrew, Norman R. Adams, Lewis Allen, the Rosenbach Co. and others were, to all intents and purposes, historical records. Any one of them brought us into closer touch with the lives of people who in many instances were allied to some of our prominent American families. Other and no less important exhibits displayed furnishings carefully selected for their artistic merit and educational value as showing the progressive stages of the different crafts over several centuries.

Yet, to cite but one example, it is doubtful whether many of the visitors were aware that the throne-like canopied chair in the Dawson exhibit represented a period some four centuries older than that of the Empire chairs shown by McMillen, Inc. In fact, the canopied seat was of the type once known as "The Chayre," from which our modern word "chairman" is derived, its original idea still being expressed in our phrase, "in the chair," to denote a presiding authority. In mediaeval times, this mas-

sive seat, which was the only chair, was reserved for the head of the house and placed at the center of the "high" table. The "high" table, incidentally, was raised on a low dais and reserved for the host and his principal guests, who sat on benches to his right and left. Hence the honor shown to a guest today by seating him to the right of the host.

This is but one of the many early traditions perpetuated unbeknownst to us in some form in our own time. And here the temptation offers itself to suggest that no few visitors to the exposition would have known an increased pleasure if a catalog containing some references to these historical facts had been available, or if a series of lectures had been held in connection with the exhibits. Surely, such representative collections of old silver as those contained in the "House That James Robinson Built," or the dining-room furnished by Weymer and Young and made complete by the Georgian silver exhibited by Howard and Co., or the treasure in "Ye Olde Shoppe" of Freeman of London could well have been the focal points of a not too academic talk on early English silver. Of a certainty, there were objects in each of these which would have served to illustrate the characteristic style of their period as well as the ancient traditions.

Similarly, the quaint old-time shop with its leaded windows that housed the many fine examples of early china and glass exhibited by W. H. Plummer, together with the equally excellent pieces shown by Philip Suval, could have become the mediums to demonstrate to many potential collectors the various features by which the different types of antique pottery, glass

and porcelain may be distinguished.

Every effort had been put forth by the more important exhibitors to include among the objects displayed both those more generally met with and others which, by reason of their having been intended for some particular purpose were of unusual construction. To illustrate what he means by the latter, the writer, during one of his several visits to the Grand Central Palace, noted a set of library steps concealed in the top of a table at the Norman R. Adams booth, renewing for him his delight in the ingenuity of the XVIIIth century craftsmen.

Considering the enormous number of persons who thronged the none too wide aisles, it is patent that those in charge of the various booths would have found it impossible to answer the innumerable questions asked by those seeking some particular information. We who have been connected with antiques for any length of time may look back upon our earlier days when to place various antiques as to period was seemingly a mystery. It is unreasonable to suppose that the layman could gain any knowledge from a four-or-five-line summary of the objects comprising an important exhibit. Consequently, we repeat, much would have been added to the commercial value of this exposition by a more fully descriptive catalog and a series of instructive talks.

There are a great many people who cannot differentiate, shall we say, between the several Louis styles or between the Queen Anne and Early Georgian periods. With easily available information to hand, the furniture displayed by L. Alavoine and Co., Edouard Jonas and others could have served to illustrate for the uninformed

the distinctive features of the Louis designs, as that of the McMillen booth familiarized visitors with the French Empire, this style here having been segregated. Again, the many today who specially incline toward XVIIIth century English furniture would have been able to study its characteristics more thoroughly from such comprehensive selections as those exhibited by Dawson, J. W. Needham, Douglas Curry, Ackerman, J. G. Valliant. As it was, they were permitted to judge of its suitability to their own homes, especially when it was placed against a background of native paneling or when the various objects were integral parts of a complete room.

Despite the shortcomings that have called forth certain criticism in this writing, the exposition, however, undoubtedly received widespread public notice. But we say again supplementary information would have worked to the benefit of those commercially interested in antiques.

One exhibit that attracted special attention consisted of various examples of Biedermeier furniture shown by Bloomingdale's. The vogue for this style has known a marked revival in the past few years, though here again, little is generally understood regarding its origin. No longer ago than last month we were asked the question, "Was Biedermeier a German or a Frenchman?" Actually, no furniture designer of that name ever existed. For years it was referred to by various names including "Bates and Meyer," "Beatermeyer" and others, while one prominent store once described some decorated furniture as "The Work of Mr. Biedermeier, the Architect." But the word originated from association with a

style of German decoration of the early XIXth century, when it came into use from a contemporary cartoon entitled "Papa Biedermeier."

Space does not permit other than brief mention of the splendid fabrics, Chinese porcelains, lamps, old prints, lacquer and examples of other decorative arts, one or more of which were represented in different booths including that of Philip Suval, Ackerman, Coleman-Meerkerk and others. And it is to be regretted that comparatively few early paintings were on view, for though the activities of this writer do not lead him into this branch of the arts, the P. Jackson Higgs exhibit alone might well inspire considerably more enthusiasm than this slight reference would seem to indicate.

On the eve of going to press we learn that in addition to its great educational influences the International Antiques Exposition has been instrumental in effecting a number of important sales. Chief among these is the purchase by a well known out-of-town collector of a group of silver from the James Robinson Booth, for the sum of \$45,000. Comprising a rare Charles II church flagon, a tea service of six pieces with tray and a few other unusual pieces of the Queen Anne and George I periods, this group is part of a collection of old English silverware and works of art valued at \$300,000 which Mr. Robinson acquired last year from a number of prominent English families.

The attractive displays arranged by Edward I. Farmer, Philip Suval, Stair & Andrew, Arthur S. Vernay and a number of other leading dealers also resulted in the sale of rare furniture and art objects from the collections of these exhibitors.



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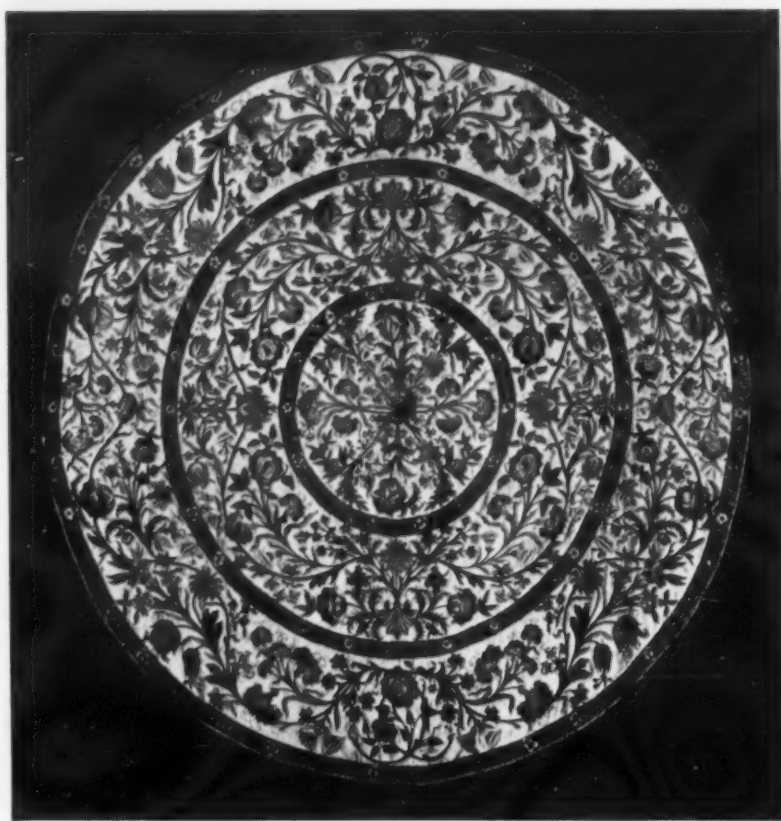


## LONDON LETTER

by Louise Gordon-Stables

It is good news that the National Association of Women Sculptors and Painters of New York are to have a section of their own at the show to be held at the end of the month in Pall Mall by the Women's International Art Club. It will include over fifty entries and amongst them work by Mrs. Mabel Conkling, Mrs. Elizabeth Jones Babcock and Berta N. Briggs. Our modern decorative schemes have taken already so much from America that it seems specially fitting that we should show over here examples of such decorative panels, figures and designs as your artists have to offer. If the States are absorbing our old masters, it is possible England may retaliate by absorbing the American influence of today.

The loan exhibition of the art of the four Georges, opening at the end of the week at the house of Sir Philip Sassoon in Park Lane, should prove of unusual interest. The organizers have had a wealth of examples from which to make their selection, and the result will be the grouping of some exceptionally fine Gainsboroughs, Reynolds and Hoppners, some outstanding pieces of Chippendale, Sheraton and Hepplewhite, and, of course, a great deal that is interesting in the way of Soho tapestries, Wedgwood china and so forth. There is no doubt that the show will equal in its high standard those of English embroidery, silver and conver-



SILK EMBROIDERY COVER

SPAIN, XVIIIth CENTURY

Included in the dispersal of the collection of the late Daniel Z. Noorian, to be held at the American-Anderson Galleries on March 12, 13 and 14

sation pieces, held at his house in other years, also in the cause of charity. The Queen, the Duke of Richmond, Lord Jellicoe and Mr. Samuel Courtauld are among those who are lending to the exhibition.

One of the most worth-while shows in town at present is that of sculpture and sculptors' drawings by both old and modern masters at the Savile Gallery, now the headquarters of the Tomas Harris Galleries. It is a tribute

to the draftsmanship of our men of today that a study of a nude by Eric Gill and another by Frank Dobson find themselves perfectly at home in the company of drawings by Luca della Robbia and Pietro Tacca. Indeed, in these rapid notes there is less discernible difference in outlook than in the finished outcome of the sculptor's work. The Tacca groups representing "The Arts" belong very definitely to quite a different way of thought from the "Crouching Nude" of Gaudier Brezka with its curiously significant, though extremely simplified, form. The "Ecce Homo" of Benvenuto Cellini appears less expressive in proximity with Maillol and Epstein. Its characterization seems weaker and less moving—a point which goes to establish the tightness of the lines upon which the moderns are working. It is they who should have appeared in comparison ruder and less eloquent. This is a little show that is decidedly suggestive and provocative.

At the Reid-Lefèvre Galleries, Mrs. Esther Sutro and Mr. Keith Baynes are saying the same thing but in different voices. Mrs. Sutro's voice is harmonious, always in key and full of pleasant and subtle variations. Mr. Baynes' voice is less even in tone. It occasionally arrests one by its quality but its strength cannot be depended upon. It is erratic, while Mrs. Sutro's is consistent. Whether she works in pastels or in oils, she seems able to achieve her ends and has the merit of being sure of her purposes before she puts chalk to paper or brush to canvas. Her flower-pieces are extraordinarily sensitive, and her landscapes have a personality of their own, the influence of the French school being blended in them with a very definite individuality of their own. The Keith Baynes landscapes strike one as the work of an artist who has not yet entirely found either himself or his appropriate means of expression.

## ITALIANS UNEARTH EGYPTIAN TEMPLE

CAIRO.—The Italian archaeological mission working at Tebtynis, in Fayum province, has made a discovery which is regarded as of extreme importance in unearthing the principal sanctuary of the town sacred to Sekneptynis, a crocodile god, reports the *New York Herald* of Paris.

Identification is made certain by the Greek inscriptions carved on one of the altars. A limestone kiosk similar in type to the Philæ kiosk is already cleared. Southwards the kiosks in the paved court are flanked by four buildings constructed for some ritual purpose in mud bricks, all alike.

They were used, perhaps, in connection with the oracles, a speciality of the temples of the crocodile god in Fayum.

The entrances to the two buildings are embellished with lions and sphinxes. Other lions and sphinxes adorn the courtyard. There are also four altars at the sides of the latter. At the end of the sacred way is the principal temple in limestone, which is at present being cleared.

The portal is flanked by a Pharaonic statue and a crouching lion. The first hall has walls covered with reliefs. In the wall was found the statue of a priest.

It is obvious, says a communiqué, that the discovery is of considerable importance as a monument rescued from oblivion. But the chief interest lies in the fact that it gives for the first time a complete sanctuary of the crocodile god, which, it is hoped, will enable scholars to reconstruct the ritual of that cult.

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**COMING  
AUCTION SALES**

**AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.**

**Morin Library, American Section**

**Sale, March 10**

Extremely rare Indian manuscripts by Jesuit Fathers, books on early American voyages, explorations and travels, Canadiana, and other items of unusual interest will appear in the American portion of the historical library of Victor Morin, LL.D., of Montreal, Canada, which will be sold at the American Art Association-Anderson Galleries, Inc., March 10.

The exceedingly rare original edition of the first four voyages of Champlain to America between 1604 and 1613, published in Paris in 1613, contains a map of the northeast coast of North America, which is the first of that coast showing any attempt to lay down astronomical positions and is rarely found with the work. The plate showing Champlain's fight with the Indians in 1607, on or about the present site of Ticonderoga, is the earliest engraved view of any locality or event in the State of New York. Another rare item is the only complete edition of Champlain, published in Paris in 1632, and containing a review of all preceding French expeditions to the New World. This is the last of Champlain's works, and was printed shortly before his last voyage to Canada, where he died in 1635.

De Bry's "Grand Voyages," parts 1 to 7, a rare collection of the Latin editions, published in Frankfurt in 1590-99, contains folding maps and hundreds of plates of importance.

Jesuit relations dating from 1640 to 1666 make up an important group in the catalog. An exceedingly rare book, of which but few copies are known, is the biography of the founder of the Congregation of Notre Dame in Montreal, "La Vie de la Soeur Marguerite Bourgeoise, Institutrice," by De Ransonet, published in Avignon in 1728.

Indian manuscripts, written in the Iroquois, Huron, Algonquin and Abenaki Indian languages by Jesuit and Sulpician missionaries for actual use in their Indian missions, comprise likewise an important part in this collection. Such items have not been offered at auction for many years, most manuscripts of this character being carefully preserved in monastery or church libraries, or in public institutions.

Constituting probably the only available manuscript relic of the Jesuit mission to the Onondagas in 1655 to 1658 is the original manuscript prayer and hymn-book written and used by Father Chaumonot and other Jesuit fathers. At the end appear nine pages of annotated music with the Indian words written by Father Chaumonot. Another item, the original autograph manuscript of "Exhortations" in the Algonquin language, by Father Thevenet, is said to be the only manuscript by him in existence outside of an institutional library. Most of his manuscripts are in the Biblioteca Vittorio Emanuele at Rome.

Also appearing in the collection is the "Marriage Contract between, and signed by, Thomas Douairt de Bondy and Marguerite de Chavigny" in the handwriting of Guillaume Audouart, the first official notary of New France, a document bearing the witnessing signatures of over twenty of the most important personages of New France of the period. This is an exceedingly rare item as early documents of Canada are seldom found outside of public archives. The letter of the bookseller from whom Dr. Morin purchased it, certifying as to its origin, accompanies the item.

**Franklin Autographs**

**Exhibition, March 10  
Sale, March 17**

Important Franklin autographic and printed material will appear in a collection of Americana and historical autographs to go on exhibition at the American Art Association-Anderson Galleries, on March 10. The important letters and documents also include notable Washington, Napoleon, Presidents, Signers and other items. An impressive group consists of the Trumbull-Stillman correspondence, together with early Connecticut and Revolutionary items, some casting light upon the beginning of chemistry in America. The correspondence of John Trumbull, famous Early American artist and aide to Washington, is of great interest, relating, as it does, to his artistic work.

Dati's Italian metrical version of Columbus's first letter, one of two copies known, the other being in the Huntington library, and a complete musical manuscript by Handel are two outstanding items for collectors in this field.

Included also are a series of letters by George Gissing to his sister; George Bernard Shaw's correspondence with Diana Watts, the English dancer; literary letters from the collections of the late Professor Edward Sanford Burgess and Charles Eliot Norton; and Passy Press productions. The collection will be sold by order of various owners and estates on the afternoon of March 17.

**AUCTION PRICES  
OF THE WEEK**

**VON WACKERBARTH ET AL.**

American Art Association-Anderson Galleries, Inc.—The English and French furniture, Oriental rugs, tapestries and decorative art objects selected by Baron von Wackerbarth, plus additions from the estate of the late Gwynne M. Andrews and other sources, brought a total of \$35,498 at the two-day session on the afternoons of Friday and Saturday, February 27 and 28. The outstanding prices together with their purchasers are as follows:

- 124—Pair turned walnut and verdure tapestry banquettes, Flemish, XVIIIth century; I. Sack.....\$360
- 180—Pair Louis XIII turned walnut side chairs in XVIIIth century verdure tapestry; C. Schanafelt.....\$340
- 181—Pair Louis XIII turned walnut side chairs in XVIIIth century verdure tapestry; C. Schanafelt.....\$440
- 241—Beshir Bokhara carpet; Ruby Norr.....\$725
- 245—Savalon palace carpet; H. J. Goodman.....\$550
- 246—Mahal Fereghan Herati carpet; T. H. Thiesing.....\$400
- 313—Queen Anne silver coffee pot, Jno. Bodington, London, 1712; G. O. May.....\$520
- 319—"New England Landscape," attributed to George Inness, N.A.; C. Schanafelt.....\$460
- 339—Heppicwhite mahogany and needle-point sofa, English, XVIIIth century; W. W. Seaman, Agent.....\$1,300
- 400—Carved mahogany block-front pedestal desk, Chippendale style; M. S. Olds.....\$450
- 401—Chippendale mahogany and needle-point armchair, English, XVIIIth century; W. W. Seaman, Agent.....\$850
- 403—Pair Georgian mahogany armchairs in gros point needlework, English, XVIIIth century; C. Schanafelt.....\$700
- 440—Royal Aubusson tapestry, by J. Dorelli, early XVIIIth century, "Episode from the story of Godfrey de Bouillon"; Symons, Inc.....\$1,600
- 474—Persian Mustaphi carpet; L. J. Marion, Agent.....\$650

**JOHN P. KANE ET AL. BOOKS**

American Art Association-Anderson Galleries, Inc.—At the sale of the libraries of John P. Kane and a New Jersey collector et al. on the evenings of February 26 and 27, a record price was made when Edgar H. Wells & Co., Inc., paid \$3,200 for Cooper's "The Last of the Mohicans, a Narrative of 1757," Philadelphia, 1826, a first edition in original boards. Other high figures, \$2,900 in each case were bid for Irving's "Life of Columbus," the original printer's copy for the revised edition with Irving's manuscript revision, which went to Barnet J. Beyer, and for a complete set of "The Sporting Magazine," London, 1792-1870, with all the racing calendars, which was knocked down to J. S. Wellman. The total for the entire sale was \$53,753. Other notable prices were:

- "The Adventures of Tom Sawyer," by Mark Twain, first edition in blue cloth, Hartford, 1876; Mr. H. M. Balter.....\$1,950
- H. D. Thoreau's "A Week on the Concord and Merrimack Rivers," Boston, 1849, first edition, presentation copy; Arthur Swann.....\$1,400
- Autograph manuscript of Thoreau's essay on "Chastity and Sensuality," edited by W. H. Dircks, London, 1891; Barnet J. Beyer.....\$1,400

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## MADRID LETTER

By E. Terol

Professor Schulten of Erlangen University, well known for his archaeological researches in Spain, is at present directing excavations in Extremadura in search of the camp occupied in 79 B. C. by the Roman general, Quintus Cecilius Metellus. Professor Schulten first carried out the preliminary research work necessary for determining the exact site of the camp. Then trenches three feet wide and two feet deep were opened and continued until obstructed by the remains of walls. So far the four gates of the camp have been found. Three of the four sides of the Forum have been excavated, and, besides the merchants' shops, from which a number of objects have been recovered, a small temple has been found, containing a terracotta altar, which is a unique piece, according to Professor Schulten. The gate known as the "Praetorium," containing the officers' houses, has also been examined, and in front of one of the houses, possibly as a decoration, there was a pile of some thirty good-sized granite balls of the kind used as missiles for the catapults. Another gate, the "Quaestorium," has yielded a fine brick pavement made of small lozenges of perfect shape and faultlessly laid. Of the considerable number of objects found, three pieces deserve mention—the altar already referred to, showing the heads of the gods, Serapis and Helios; a terracotta head of marvelous modeling and a bronze figure of Minerva with the "peplum," "aegis" and plumed helmet, and carrying a spear in one hand and a small winged victory in the other. These three valuable specimens alone would give special importance to the small Cáceres Museum, where they have been placed.

The Spanish government has acquired for the sum of 175,000 pesetas an important archive of historical MSS. referring to state affairs in Italy during the reign of Charles V and shedding light on various obscure historical facts. The collection includes 286 documents of the highest significance, mostly issued by this monarch and his successor, Ferdinand I, while the latter was still heir-presumptive. They are all addressed to a Spanish statesman and diplomat of high standing in those times, Señor Don Lope de Soria.

The great irrigation works which are being constructed all over Spain threaten in many instances to submerge ancient monuments. Such is the case of the village of San Pedro de Nave, in the province of Zamora, which, when the dam across the river Esla is finished, will find itself at the bottom of a huge reservoir 250 feet deep and covering an acreage of several square miles. The village of San Pedro de Nave boasts the oldest and



EARLY ENGLISH HALL EXHIBITED BY ARTHUR S. VERNAY AT THE THIRD INTERNATIONAL ANTIQUES EXPOSITION  
The lovely early staircase with beautifully carved balustrade is an especially striking feature of this ensemble

best preserved Romanesque monument in Spain. It is a church built in the VIIIth century, which has come down to these days intact, without ever having been restored or repaired. The case is without parallel in Spain and probably in the whole of Europe. To save this gem it has been decided to pull it down and reconstruct it in the neighboring village of Campillo. The eminent archaeologist, Señor Gomez Moreno, who is the present Director General of Fine Arts, is himself personally supervising the job. Each single stone has been numbered, so that the church when rebuilt will appear exactly as before. Although the outside is simple and uninteresting, the interior is remarkably beautiful. The charming proportions and the exquisite form and workmanship of the arches, the windows and the sculpture represent the finest achievement of Visigothic art. Great elaboration has been lavished on the carving of the capitals, which offer an infinite variety of decorative motifs—geometrical, conventional and realistic—including many figure subjects, and the Biblical scenes being remarkable for their depth of feeling and solidity of construction.

The French Academy of Fine Arts in Madrid recently took possession of the palatial "Casa de Velasquez," built by the French Government on ground presented by the Madrid municipality. A number of artists, pensioned by various French institutions, have been residing there, and at present they are

holding an exhibition of paintings, drawings and engravings.

Among the more than eighty exhibits there are several quite successful achievements. Henry Cheval, sponsored by the Paris Ecole des Beaux Arts, shows six paintings, of which one, entitled "Guitar Player," stands out for its solid construction, free and accurate draughtsmanship and the subtle merging of figures into the background. Madeleine Leroux, also from the Ecole des Beaux Arts, shows a score of oils and colored chalks, mostly landscapes. This artist succeeds in giving her work a delicate feeling of mellowness, her palette composing soft harmonies in earth tints. The interpretations of old buildings are emphasized by a drawing both delicate and expressive, its fundamental lines being of the utmost precision. Pierre Sicard, with a scholarship from the municipality of Paris, reveals himself as an excellent colorist, with a keen sense of chromatic accords and an excellent draughtsman in spite of his assumed carelessness. There are also a few works by two architects, Agnes Chaussaniche and Gaston Glorieux, both sent by the French Ministry of Education. The former shows several views of the old Castle of Alcañiz and a few accurate reproductions of old mural paintings still extant on the castle walls. Gaston Glorieux exhibits several scale drawings of architectural details of the same castle. This exhibition, which was inaugurated by the French ambassador, is daily drawing a vast attendance.

## BROOKLYN TO SHOW OLD PERSIAN ART

The Brooklyn Museum announces as its next major offering an exhibition of Persian art and its influence on the western world, to open to the public on Tuesday, March 17. This exhibition was decided upon in view of the success of the large Dutch East Indies exhibition last season. Persia was chosen as a country which had created and developed many forms of art. While the large exhibition of Persian treasures now going on in London was gathered together to show the finest Persian has produced, the Brooklyn Museum's exhibition will be organized to demonstrate Persian art from an ethnological and educational standpoint and to show the typical objects of pottery, miniature paintings, textiles, rugs and carpets.

## PHILADELPHIA

The work of Georges Annenkoff, surimpressionist par excellence, may be seen at the Crillon Galleries, Inc., until March 17. The exhibit includes twenty-three paintings, fourteen of which are now in private collections, also drawings and work in tempera. Many critics have hailed Annenkoff as one of the greatest contemporary Russian artists.

The exhibitions during March at the Art Alliance include: A collection of oil paintings by S. Walter Norris, lasting until March 27; the Styrian jade exhibit, until March 16; and the School of Industrial Art Alumni exhibition, lasting until March 14. In the Associate Gallery, there will be on view until March 27, an exhibit of the School Art League Alumni Association.

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The landscape of which this is a detail shows a typical Italian farm land, trees and grass pale green and brown, suggesting early autumn; a woman and child in the left foreground, and in the center a shepherd leading home a flock of sheep; in the distance, left, a village dominated by the usual church steeple and set off against mountains and a distant sky reddened by the glow of the setting sun. The whole painting has a convincing depth and perspective that adds unusual charm to the long vistas and for which Zias is justly famous.

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## NEW YORK AUCTION CALENDAR

American Art Association-Anderson  
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March 10, aft.—Sale of the American portion of the historical library of Victor Morin, Ltd. (American voyages and explorations, Canadiana, Indian mss. by Jesuit fathers, Jesuit relations, etc.).

March 12, 13, 14, aft.—Sale of part of the private collection of the late Daniel Z. Noorian, comprising ancient iridescent glass, fine textiles, potteries, tapestries and paintings. Exhibition begins March 7.

March 17, aft.—Sale of autographs, rare letters and documents from the collections of the late Charles Elliot Norton, the late Professor Edward Sanford and others. Exhibition begins March 10.

Plaza Art Galleries  
9 East 59th Street

March 7, at 2 p.m.—Sale of a collection of Italian, French and English furniture by order of S. J. Staunton of Milwaukee; also American furniture, ship models, etc.

Silo Galleries  
40 East 45th Street

March 7, aft.—Miscellaneous sale of furniture, china, glass, rugs, etc.

March 12, 14, aft.—Sale of Part II of the collection from the Riverway Antiques Shop. Exhibition begins March 9.

## HIGH PRICES BID AT HOTEL DROUOT

PARIS.—High prices were obtained at the Hotel Drouot February 24 for some old and modern silverware, forming part of the possessions of the late M. Bénard, the sale of which, conducted by Me. Lair-Dubreuil, ended, according to the *New York Herald*, Paris, with a total of about 800,000fr. The notable feature of the second session was the sum of 100,750fr. paid for 30 plates in silver of the Louis XV period (1770 and 1771), the work of the silversmiths Balzac and Deville. Two large covered saucepans in silver of the Regency period, bearing the Russian imperial arms, attained 47,000fr.; a pair of silver candelabra, by the Keller firm, 11,000fr. and a silver table service, 8,600fr.

Among the art objects, a man's bust in wax, signed David, went for 5,100fr. Four armchairs and four chairs of Louis XVI's time reached 14,000 fr.; a Louis XV couch chair in two pieces, 15,000fr.; a Louis XVI mahogany chest of drawers in half-moon shape, signed Mauter, 19,100fr. There were several eastern carpets, among which a Persian one brought 13,100fr.

## ROMANOFF SALE NETS \$69,136

The sale of art objects and decorative furnishings, once belonging to the imperial family of Russia, including a sale of prints from Soviet Russia, brought a total of \$69,136 at the Wallace A. Day Galleries, in the three-day session, February 26, 27 and 28.

Among the outstanding objects was a jeweled Sèvres porcelain two-handled vase, given by Marie Antoinette to Queen Marie Feodorovna, consort of Paul I. It was made at royal command and marked twice with the initials of Le Guay, painter and gilder and also with the words, "Cortéau Inv. Fe. 1782," testifying to the work of the famous enameler, Cortéau of Geneva. This unusual object went to a dealer for \$780.

Another royal item was a gilt silver ladle, inscribed as a gift from Catherine I. After animated bidding, it passed to a collector of Russian antiquities for \$430.

A monogrammed glass goblet with the inscription, "C.XII. King of Sweden," was sold for \$57.50, while another bearing the portrait of Peter the Great, banners and double headed eagle, fetched \$50. A pair of silver wine-coolers of Russian workmanship, a presentation gift during the reign of Catherine the Great and bearing the royal arms, sold for \$340.

Spirited bidding was particularly marked for the set of four Flemish tapestry panels of the late XVIIIth century, depicting episodes from the life of Aeneas and Dido. The panel, entitled "The Banquet," brought \$700. Those depicting the escape from Troy and the landing at Carthage fetched \$500 each, while the "Reception of the Generals" brought \$340. An Aubusson tapestry sofa was sold for \$300, and two side chairs to match, for \$225.

Of the considerable amount of china belonging to the Romanoffs, the imperial black eagle dinner service, consisting of 215 pieces, was sold in lots of from two to sixteen and brought altogether \$3,537. It was part of the set in use by the royal family at the Winter Palace in Leningrad and had been made at the royal china factory of Berlin for Nicholas I by order of Frederick William III of Prussia. Service plates with the arms of Nicholas I were sold in lots of twelve for \$200 a dozen, and twelve cups and saucers fetched \$240.

The mahogany Directoire writing-desk of Paul I made by Jean Pafrat between 1785 and 1793 went for \$220.

## FOREIGN AUCTION CALENDAR

BERLIN  
Rudolph Lepke

April 14-15—The Jaffe collection of furniture, paintings and objects of decorative art.

April 28-29—The von Dirksen collection of paintings and objets d'art.

May 12-13—The Stroganoff collection of paintings and decorative art.

Ball & Graupe

March 23, 25—The Goldschmidt-Rothschild collection.

DRESDEN

E. Richter

April 14-15—Paintings, furniture and objets d'art.

LEIPZIG

C. G. Boerner

April 27-28—Durer collection, wood cuts, rare prints from private collections.

April 29—Drawings from the Hermitage.

LONDON

Sotheby

March 11—Paintings by old masters from the Smith, Bois, Fielding and Stanforth collections.

April 1—The Paston letters, the property of the Rt. Hon. E. G. Pretyman.

April 1—The well-known collection of relics of Samuel Pepys, the property of the late John Pepys Cockerell.

## PAINTINGS BRING \$80,980 AT SALE

The sale of eighty-five paintings by European and American artists at the Plaza Art Galleries, Inc., on February 27 brought a grand total of \$80,980. H. Dreyman paid the top price of \$11,900 for Gainsborough's "Child in a Mob Cap," a portrait of Miss Theresa Perker. The Boldini portrait of Mrs. Rita de Acosta Lydig was bought by the Wildenstein Galleries for \$10,300 while the Zuloaga portrait of the same sitter went to Chester Dale for \$950. The sum of \$5,800 was paid by A. Arnold, acting as agent, for a small "Portrait of a Gentleman" by Sir Anthony Van Dyck, authenticated by Dr. von Bode and Dr. Ludwig Burckard. The portrait of Sir Thomas Gresham by Frederico Zuccaro was secured by C. Moran, agent, for \$2,425. Copley's portrait of Thomas Pucker went to P. Jackson Higgs for \$2,200. The Ehrich Galleries acquired "The Crucifixion" by El Greco for \$1,000. Miss Rose Cummings paid \$625 for Sir William Beechey's "Portrait of a Lady," while "A Mythological Subject" by Pierry Jollain brought \$550.



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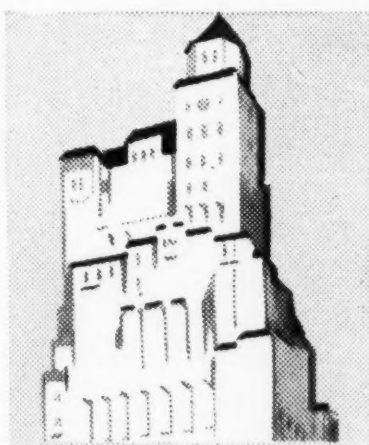
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## BERLIN LETTER

by Flora Turkel-Deri

The modernistic credo of creating from an inner impulsion and not by mere copying of the outward scene is carried to extreme by W. Kandinsky, the initiator of "peinture pure." The exhibition of his oils and water colors at the Flechtheim Gallery renews one's acquaintance with the works of this master in the realm of pure abstraction. Kandinsky is endowed with the gift of transmitting emotional effects by means of abstract, colorful designs which have little or nothing in common with reality as one perceives it. His work is melody in terms of signs and pigments, or, more precisely, a complete harmonization. He produces a great variety of patterns expressing the most diverse moods and fantasies, all imbued with consistent introspective concentration and with the force of intense spirituality. The wonders suggested by nature or human experience are thus transmitted into symbolical conceptions.

These works are perfectly tuned compositions of a very distinct appeal and significance unified by their linking together, of planes and diverse geometrical forms in faultless rhythm and bizarre lines. They cover the whole gamut of colors, and both forms and pigments combine to transmit the artist's message. These designs are manifestations of an intensely personal art, and it is doubtful whether it can ever become universally accepted. With the richness and diversity of his own stored up visual experience, the average beholder is easily disappointed when face to face with the spiritual abbreviations offered by abstract painting. For, like music, it is concerned directly with the significance it wishes to express, being a novel language that few have learned to decipher.

The "Secession" society has linked together in one exhibition four artists separated by their mediums as well as their artistic interpretations. Major honors are due to the sculptress Emy Roeder who exhibits a series of drawings—thoughtful interpretations of a ripe and analytical art. There is a wealth of meaning in the pure, freely handled contours of her large portrait heads, reminiscent of German master draftsmanship in the past. The figures, smaller in scale, are worked out with subtle shading along the outlines; a manner that gives the forms plasticity and a turn towards the pictorial. In this exhibition the artist's drawings take precedence over her sculptures, which lack the perfect maturity of her crayons. A world of pleasing appearance is rendered in H. Purmann's landscapes. They are colorful pieces, painting executed for the sake of describing the shimmering aspects of beautiful scenery. In the same category belongs Wolf Röhrich, whose paintings show less formal accomplishment and are much thinner in general structure. The fourth in the band is Erich Waske whose contribution consists of designs for church windows and also a few landscapes. Waske, like other contemporary artists, has difficulty in raising his inspiration to the superhuman pathos of the scriptures. Although there is no questioning the sincerity of his efforts to interpret religious subjects, he fails to reach his goal. The application of color planes in broad, unarticulated masses achieves the intended decorative effect which is also attained—perhaps incidentally—in the landscapes.

The painter, H. Kanelba of Paris makes his initial appearance at the Hartberg Gallery. He, like many others before him, is captivated by the beauty-laden atmosphere of Paris, her impeccable taste and delicate refinement. Though Kanelba owes much to the past and present glory of French art, he keeps his brush free enough to add a personal note to his works. The pigments are rich and brilliant and give his canvases a daring variety. There is great ease in the general conception of the pictures, a generous relaxation which be-



"VERMONT LANDSCAPE"

A recent canvas, just acquired from the Ferargil Galleries by Edward W. Root, for his collection of American paintings at Hamilton College, Clinton, New York

By LUIGI LUCIONI

trays their author's delight in painting. The feminine element is a favorite theme, and here Kanelba revels in color and quality. The tone and style of these oils assign them a place in the French Pantheon of painted feminine beauty.

Shown in conjunction is the sculptor, Laurent Keller, who aims at purity of line and fundamental sculptural form. Both are attained in his torsos and nudes; beyond this, the work is somewhat lacking in intensity of feeling and creative force of expression.

The exhibition of oils and designs in black and white by Christoph Drexel is going on at the Moller Gallery. In strong contrast to the above-mentioned assemblage, this show is utterly Teutonic in character: harsh, unadorned and frugal. It is as though some reticence confined the artist to mere facts. Here they are, bluntly declared, uncorrupted by beautification. This curious faculty of direct observation and this virility of rendition combine to achieve frankness and strength. The sheets in black and white represent animals which are caught in their characteristic movements. Here the artist is less relentless; the forms, though of great purity and solidity, are much softer and more pliant in line and contour.

The National Gallery's modern annex is honoring the sixtieth birthday of Leo von König by the arrangement of an exhibition of his oils dating from 1907 up to the present. His portraits, with their assertive presentation of clearly conceived characteristics, are plastically built up in harmonious color values. Although Herr von König's work is far from bold subjectively, he is by no means formal or stiff. With his dark color-scheme and harmoniously balanced forms, he often strikes a masterly note. The scaffold of black lines, in which he often embeds his subdued tonal values, achieves an effect of clarity and solid handling which is well in keeping with the general thoughtful character of his painting. The landscapes from Italy are a little lighter in spirit and show the painter in the gayer, more tender mood inspired by the South.

For the modern annex of the National Gallery, Director Justi has just acquired four works by Van Gogh, representative of his different periods. A small painting dates from the time of his sojourn in Paris and renders the Moulin de la Galette in the Montmartre district. It is a picturesque view of a narrow street with small houses, above which rises the sails of a windmill: a harmoniously keyed canvas in which the light and dark parts are carefully contrasted—a first cautious step in the violent course of the artist's later career.

During his stay at Arles, Van Gogh painted the "Loving Couples," a composition in which the fiery flame of his genius already sparkles. The landscape is richly modulated and replete with the dynamics peculiar to his interpretation.

The third example is a small canvas "Mower in a Grainfield," a view which he painted several times from the window of the lunatic asylum at St. Remy.

The fourth, and most important canvas among the newly acquired works, is the rendition of the garden at Anvers and is the last work Van Gogh achieved. The enticing luminosity of this picture, the lyrical song of its pigments and its admirable rhythm, sum up all the possibilities of Van Gogh's creative power.

In order to promote the acquisition of contemporary art, the magazine *Kunstblatt* has questioned a number

of collectors, museums and art dealers as to the increase in value of the modern paintings in their possession. The argument frequently maintained that contemporary art is not as safe an investment as antique art is seriously shaken by the replies to this inquiry. The work of living French and German artists whose output was comparatively cheap fifteen or twenty years ago has now climbed to high market value. The material here presented reveals the fact that those who have had the vision and discrimination to rely on their own judgment have been highly rewarded, for many of the works formerly contested and treated as jokes are now praised as

works of genius. There are still many people who do not believe in the vital forces of contemporary art, but these narrow minded devotees of traditional standards should shake off a prejudice that prevents the recognition of genuine beauty in a new form. The results of this inquiry should be instrumental in helping the rising generation on their way to success.

The sale of Lepke's Kunst-Auktionen-Haus of the W. von Dirksen collection will take place on April 28. On May 12 and 13, the Stroganoff collection of Leningrad will be dispersed in the same galleries.

## BIDDING ANIMATED IN PARIS SALES

PARIS.—At the Hotel Drouot on February 21, says the *New York Herald*, Paris, Me. Lair-Dubreuil conducted the sale of M. M. F.'s collection of XVIIIth century art objects and old paintings. There was a numerous attendance of collectors and dealers and the bidding was keen. A tapestry of the beginning of the XVIIIth century, representing a vase of flowers and fruits and a landscape, was knocked down to a bid of 44,000fr.; 13,000fr. was paid for a canvas by Lallemand, showing a seaport; 4,000fr. for a picture of a water-mill, by Hobbema, and 3,700fr. for two pastels by Le Noir, portraits of a man and woman. Among the furniture, two caned armchairs of the Regency period, marked Cresson, reached 13,500fr.; ten cane-seated chairs, 13,500fr.; a sofa in carved wood, 11,100fr.; six chairs, signed Hamard, 10,000fr.; eight armchairs, signed I. Boucault, 36,600fr.; five armchairs, signed Hortaux, 26,000fr.; a screen in carved wood and Genoa velvet, 14,700fr.; a small chest of drawers of moulded form in black lacquered wood, signed L. Foureau, 16,100fr.; a secrétaire in violet wood marquetry, signed C. Saunier, 12,500fr. All this furniture was of Louis XV's time.

Me. Henri Baudoin, in another room directed the sale of good furniture, in the course of which he obtained 5,400fr. for a bookcase and writing table in the Empire style, and 3,550fr. for a chest of drawers in marquetry.

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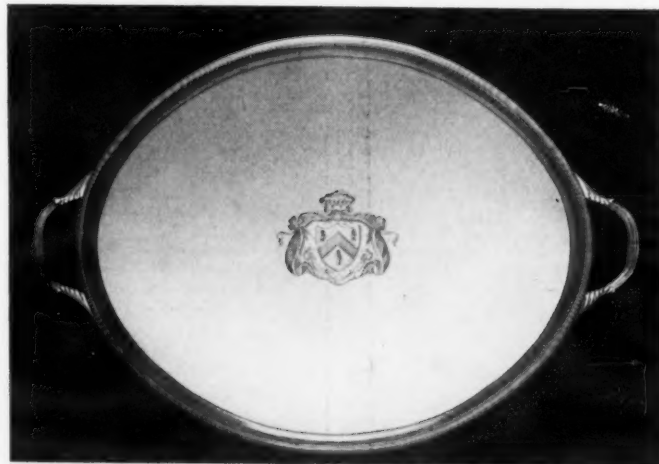
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# PARIS LETTER

by Paul Fierens

The Bourdelle exhibition, encompassing almost all of the work of the sculptor, both originals and casts, opened February 13 at the Musée de l'Orangerie. Official recognition in memory of the great artist had been decided upon by the Minister of the Fine Arts immediately after his death in October, 1929. Today this has been made possible and realized, thanks to the co-operation of the National Museums, Madame Bourdelle, the founder, M. Rudier and of numerous amateurs and collectors. Without doubt the four beautiful galleries of the Orangerie do not permit so impressive a display as the presentation realized in 1928 in the twenty halls of the Palais des Beaux Arts at Brussels. Nevertheless, showing as it does, in addition to very well known works, any number of projects, fragments, sketches and drawings, the present collection gives a picture of Bourdelle's whole production.

On the terrace of the Tuileries at the entrance of the exhibition loom the monumental "Vierge d'Alsace" in bronze and the gigantic equestrian statue of General Alverar in plaster, which make one regret that France failed to commission Bourdelle for commemorative figures of her conquering generals. It was only toward the end of 1922 that the Luxembourg acquired the "Hercules Drawing his Bow," which immediately was put in the place of honor, not far from the busts of Anatole France, Dr. Koeberle and Sir James Frazer. Ten years before MMS, Gabriel Thomas and Astruc had entrusted to Bourdelle the great work of both the sculpture and the painting for the Théâtre du Champs Elysées. Today one sees in the Orangerie the little models and the casts for this. Bourdelle wrote one day, "All my labors carry me to a distance into those countries, where the great museums welcome them."

He has, however, left in his native city at Montauban, where Ingres also lived, his first great work in the open air, and he had the good luck to be present several months before his death at the inauguration of his monument to Mickiewicz in a public place in Paris.

The vast pediment of the Théâtre du Marseilles is developed on one of the walls of the exhibition. The centers of the rooms are occupied by the massive and pensive figure of "Penelope," the moving sculpture of the "Dying Centaur," and one sees surrounding them testimonials to a genius both lyrical and architectural. These consist of little sculptures, which are unexpected enough, and minor works. Here, however, it must be added that in feeling for the model, for the living, breathing substance, for life, Bourdelle appears less strictly the sculptor than Rodin, despite his superior architectural flair.

Bourdelle was a master for the open air, for the conquest of space. And he created an art incontestable in its originality, even though each of his statues and bas-reliefs makes one think of some celebrated sculptor of antiquity or of the present day (archaic Greek Gothic art, Michael Angelo, Rude, etc.). One feels less enjoyment in his misty pastels, his attempts at color, but in certain water colors one recaptures the fresco-painter of the Théâtre du Champs Elysées, the artist who knows so well how to yield the movement of his compositions to the general attractiveness of the building. Rodin, his master, of whom he made an admirable bust (by modernizing the head of Moses by Michael Angelo), rarely succeeded in grouping admirable pieces in a whole which held together. Bourdelle is never greater or more at his ease than when he imposes upon himself a discipline involving combination to meet a definite program. And in spite of the diversity of the expression that he gave to them, his work strikes one with its beautiful surface, its nobility and its unity.

Mlle. Ben de Turicque has borrowed from collectors and dealers (Mmes. Daniel and Henri de Monfried, MM.

Kapferer, Ambroise Vollard, J. and G. Bernheim, J. B. de la Faille, Jean Laroche, Paul Rosenberg, Wildenstein and so forth) some thirty paintings and ten sculptures by Paul Gauguin, of which she has made a remarkable exhibition at the Galerie du Portique. She has chosen, in the work of Gauguin, specimens of all his styles: his impressionistic manner, corresponding to the epoch of his relation with Pissarro; his Cezannesque manner, represented by some dull nocturnes dating from the years when Gauguin, about to go painting, would say to his friend, Bernard, "Let's go and do a Cézanne;" his Brittany manner, of Pont-Aven and of the Pouldu; his Tahitian manner that one may describe as expressionistic. All the assembled canvases are of the first order and give a most complete and advantageous idea of Gauguin's talent and of his style.

Without doubt, one should judge a seeker and pioneer only by his successes, his discoveries, his *chefs d'oeuvres*. Gauguin is uneven, and certain recent exhibitions may have grouped too many of his little pictures, his prints, his decorative sculptures, so primarily documentary in interest, that certain critics have not hesitated to speak of the "bric-a-brac" of Gauguin. The exhibition at the Portique permits us to evaluate the main issues and shows clearly that in his Tahitian compositions and even in such Brittany works as his "Calvary" of 1888 Gauguin, in creating a harmony in pure color and in using an arabesque, at once expressive and decorative, invented two great styles which are the very synthesis of fauvism. From the most highly developed Gauguins to the *joie de vivre* of Matisse is but a single step. Gauguin thus seems to us less old fashioned than is claimed by those who wish to dismiss him with the epithets of "decorator" and "literary painter."

Swiss contemporary art has been the subject of an interesting and sympathetic exhibition organized with the co-operation of the best Swiss collectors at the Gallery Georges Petit. The works of a dozen living painters and sculptors accompany those of the deceased master, Ferdinand Hodler, who is represented, to tell the truth, solely by studies of questionable importance. However, one finds here a portrait of a girl (from the Oscar Reinhart collection) which has all the gravity of a Holbein and even something of the style and purity of this great master. Nevertheless one must abstain from judging Hodler upon the basis of the small group of his works brought together for this showing.

The figure compositions of Maurice Barraud and of Alexander Blanchet have amplitude, weight and dignity. These two artists are especially interested in form, while Morgenthaler and Max Gubler (the latter strongly influenced by Matisse) harmonize the most striking colors in symphonies which are sometimes a little overwrought. J. de Tschanner is certainly one of the most original artists in this group. He evokes in his chiaroscuros, which are dramatic without being violent, silhouettes of children and simplified landscapes. His art is at once geometrically ordered and humanly expressive. Two sculptors distinguish themselves especially: Hermann Haller and Karl Geiser. Works by Auberjonois were announced, but it is regrettable that this artist for whom Paris was reserving a warm welcome was unable to join the group.

While the streets and the show-windows in the center of Paris are transforming themselves into exhibitions of the decorative arts, the recently opened exhibition by the "artistes decorateurs" takes on the appearance of a thoroughfare. The exhibition, in fact, is entitled "The Street of Art Industries." And, indeed, walking beneath its blue velvets, one is transported to a kind of modern *souk*. Both the tone of the simulated sky and the narrowness of the street itself evoke far more of Northern Africa or of the Merceria in Venice than of the rue de la Paix. In the show-windows and in many shops are presented beautiful works of the goldsmith's art by Puiforcat, Valéry-Bigouard, by the jeweler, Dusansoy, and by the ceramists

tory of Sèvres. One notices the progress of Baccarat's glass ware, the imaginative inventiveness of the bibelots of Rabj and the stylized statuettes of Mlle. Nelly Pollak, cast by Paul Bockuillon.

Unhappily, however, everything in these ateliers is not inspired by the best taste in the world. Certain lighting fixtures merely appeared ridiculous to us, and there is an offensive kind of "art bronze," which is neither decoration nor sculpture—an offense which the simple good sense of the public should not suffer to be carried further.

In the galleries of the Nouvelle Revue Française M. Andre Malroux is showing in a series of two exhibitions, "Gothico-Buddhist" sculptures and "Indo-Hellenistic" works in the same medium, which he has recently brought from Pamir. There has been much discussion on the subject of these pieces, whose provenance is uncertain and which very naturally take rank with the work shown for two years in the Musée Guimet and brought from Afghanistan by M. Barthoux. It is a strange, seductive and equivocal art, born of the encounter between the Greek ideal and Asiatic mysticism.

An exhibition of contemporary women artists is on view at the Pigalle Gallery. Here are brought together more than sixty painters and sculptors, demonstrating the considerable progress of feminism in the aesthetic world and calling to our attention the personalities of Chana Orloff, Maria Blanchard, Jeanne Poupelet and Marie Laurencin among others. The ensemble is creditable, but too mixed. Neither Valentine Prax, Alice Halicka or Suzanne Valadon are represented. This is perhaps due to the fact that even among women, artists of the first rank are more and more disinterested in salons, groups and in all which may so easily degenerate into chaos.

## NEW PORTRAIT OF DANTE DISCOVERED

ROME.—What is believed to be one of the oldest portraits of Dante in existence, reports the *New York Times*, has been discovered in the Church of St. Dominic at Pistoia, where, behind XVIIIth century altars, frescoes which by their style are easily recognizable as work of the XIIIth and XIVth centuries were found.

One of these frescoes, which authorities unanimously attribute to the middle of the XIVth century, represents three half figures, under one of which there is written "Dante" and under another "Petrarch." There is nothing written under the third figure, whose identity is uncertain.

Even without the names, the figures representing Dante and Petrarch would have been easily recognizable as they are similar to other portraits handed down to the present day.

It is quite certain that Dante never posed for the portrait now discovered, since it was made some thirty years after his death. It is possible, however, that the artist may have seen the poet during the latter's lifetime. Certainly the fresco was painted when the recollection of Dante's features must still have been fresh in many people's memories.

This portrait of Dante differs from all others hitherto found in that it represents the poet as a younger man with large, vivacious eyes and animated features. This is in striking contrast with the austere Dante usually depicted. Unfortunately the fresco is in a very poor state of preservation.

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## MUSEUM TO SHOW HISTORY OF PORT

Plans of the trustees of the Marine Museum of the City of New York to establish a collection of ship models, paintings and other objects designed to show in pageant form the maritime history of the port were recently announced, says the *New York Times*. A section of a wing of the Museum of the City of New York, at Fifth Avenue and 103rd Street, has been set aside for the exhibit.

An appeal for \$100,000 to finance the purchase and installation of exhibits was made coincident with the announcement that several of the large shipping companies would contribute models of their outstanding liners, these to be a separate section. Other groups will be designated for the various eras of the nation's development of ocean travel, including the Dutch Colonial, English Colonial, early American, packet ship, clipper ship, early steam and modern steam.

Models of the schooner *America*, which crossed the Atlantic in 1851 to capture the cup which has since been retained here, will be sought, as will models of the river barges, sloops and ferries of long ago. Hendrik Hudson's *Half Moon*, the British men-of-war which helped usher in the British occupation of New York, and the ships that were the American navy in 1812 will be shown as models or in paintings, in addition to the *Leviathan*, the *Majestic* and other giants of today.

## DR. CRET RECEIVES E. W. BOK AWARD

PHILADELPHIA.—Dr. Paul P. Cret, noted architect, a native of Lyons, France, but a Philadelphian by adoption, according to a special correspondent to the *New York Times*, was introduced to the Philadelphia Forum on February 22 as the tenth recipient of the annual \$10,000 civic award founded by the late Edward W. Bok.

Dr. Cret, who is Professor of Design in the University of Pennsylvania's School of Fine Arts, consulting architect in chief to the American Battle Monuments Commission, architectural adviser to the University of Pennsylvania and a member of the Philadelphia Art Jury, has designed many outstanding structures in this country and in Europe.

The award, which was won last year by Connie Mack, manager of the world champion Athletics, carries in addition to the \$10,000 check an embossed scroll and a handsomely executed casket. Under the terms of the Bok Foundation it is presented to that person who "living in Philadelphia, its suburbs or vicinity, shall have performed or brought to its culmination during the preceding calendar year an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the centre."

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## PHILADELPHIA

"Holiday," an exhibition of the non-commercial work of artists who illustrate advertisements, opened on March 2 in the Ayer Galleries, Philadelphia, to continue until April. Eighty paintings and drawings are in the exhibition, and the artists represented are John Atherton, Vladimir Bobritsky, Julian Brazelton, Alexey Brodovitch, Walter Cole, Floyd Davis, Gladys Rockmore Davis, Robert Fawcett, Lawrence Fellows, Arthur Fuller, Roger Furse, Charles Garner, Peter Helck, Everett Henry, George Hughes, George Illian, Craig Johns, Muriel King, Frank MacIntosh, Arthur Palmer, Robert Patterson, Joseph Platt, Nicholas Remisoff, Robert Riggs, Norman Rockwell, Guido Rosa, Allen Saalburg, Leslie Saalburg, James Schucker, Charles Sheeler, Walter Thompson, Rico Tomaso, Edward Buk Ulreich, J. W. Williamson and Edward Wilson.

In describing the "Holiday" exhibition, the catalogue says:

"Paradoxically, the artist often finds relaxation from art in art. After hours of painting to other men's tastes, it is stimulating to let his own fancy run free across the canvas. He can better represent the health that's buried in a bowl of cereal and cream, for having paused to sketch a scene from his studio window. His picture of the joy a fine motor car affords is made more convincing by a sunny afternoon on a country hillside with brush and crayon.

"In just such moods, the paintings and drawings now hanging in the Ayer Galleries were produced. They represent the brief interludes, the rambling week-ends and blithe vacations of some of the men and women who have prepared finished illustrations for N. W. Ayer & Son advertisements.

"Some of the pieces are more or less conventional in subject, familiar in technique. But many more are not. Artists on holiday care little for artistic conventions. Their very natural tendency is to veer sharply away from established forms and styles—in quest of fresh, new methods to be mastered. The results are pure experiment—sometimes surprising—usually interesting.

## MONTREAL

Arctic sketches by A. Y. Jackson, R.C.A., and Lawren Harris are now on exhibition at the Art association of Montreal. Messrs. Jackson and Harris who are both members of the "Group of Seven," accompanied the expedition to the Canadian Arctic archipelago on the SS. Boethic last summer. The expedition completed a 9,000-mile voyage to Godhavn, Greenland and to all the Canadian posts of Bache Peninsula, Ellesmere Island.

## DETROIT

The Institute of Arts has acquired a representative collection of contemporary German graphic art. The ten men represented in the purchase are: Corinth, Barlach, Nolde, Mueller, Matere, Kirchner, Feininger, Hofer, Rohlf and Rudolf.

A group of drawings and water-colors by Diego Rivera is now on view at the Institute.

The Society of Arts and Crafts is showing the work of Henri Navarre, which includes sculptured glass, drawings and medals.

A group of water-colors executed by Lois Luce are on view at the Hudson Galleries.

Eno Meyer's bronzes of dogs as well as a number of etchings are being shown at the John Hanna Galleries.

## BOSTON

Mr. Bettinger in his first one-man show at Messrs. Doll & Richards is represented by a comprehensive collection of paintings, etchings and drawings.

An exhibition of drawings and water colors by Gabriel-Charles Cleyre are on view at the Fogg Art Museum of Harvard University. This exhibit was lent by the Lowell Institute and will last until April 6.



"LITTLE GODDESS OF HAPPINESS" By HARRIET FRISHMUTH  
Included in the exhibition of sketches for garden sculpture now on view at the Ehrich Galleries

## CHICAGO

In voting for a painting to be purchased by the Municipal Art League from the Chicago Artists Exhibition which recently closed at the Art Institute, the members of the league by post card ballot selected "Paradise Valley," by Edward Grigware, of Oak Park. Marshall Smith's "Across Cass Street" was a prime favorite, but as this painting of a Chicago street scene had been sold, it was not available for purchase by the League. Other favorites were John A. Spelman's "October Snow" and Joseph Allworthy's large "Still Life." In "Paradise Valley," Grigware has filled a moderately sized canvas with a snow-covered scene in the Rocky Mountains, which is most convincing as an authentic record of the glories to be found everywhere in these ranges.

Touches of weird humor and of an

imagination, at once fantastically resourceful and grimly sardonic, are revealed in the prints and etchings of Rodolphe Bresdin, an exhibition of whose work will be shown in the

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print galleries of the Art Institute beginning March 15. Bresdin was born at Monrelais in France in 1825 and died in 1885. His work is noted for the great amount of detail which he weaves into his plates, which always bear the impress of his eerie mysticism and fanciful humor.

There will be 235 foreign paintings in the international show at the Art Institute from March 10 to April 21. Minus the American section, this is the twenty-ninth annual exhibition of paintings collected by the Carnegie Institute of Pittsburgh, and the third to be shown at the Art Institute.

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## Calendar of Exhibitions in New York

**Ackerman Galleries, 50 East 57th Street.**—Colored etchings by Elyse Lord and T. P. Simon, until April 1.

**Thomas Agnew & Sons, 125 East 57th St.**—Paintings and drawings by old masters.

**An American Place, Room 1700, 509 Madison Avenue, near 53rd Street.**—New paintings by Arthur Dove, March 9 through April 4.

**Arden Gallery, 460 Park Avenue.**—Sculpture by seven contemporaries, until March 14.

**Argent Galleries, 42 West 57th Street.**—Portraits and decorative art by the National Association of Women Painters and Sculptors, March 9 through March 28. Psychographs by Victor de Kubiyni, through March 21.

**Art Center, 65-67 East 56th Street.**—Paintings by Anna Neagoe, paintings by Beatrice Blinn and photographs by Abbott Kimball of Lyndon, Hanford and Kimball, through March 14. Fifty Best Prints of the Year, through March 28. Opportunity Gallery, Mexican crafts, Arts and crafts, Sport and game etchings by Boyer, Knap, Rungius, Smith and Schaldach, until April 1.

**Babcock Art Galleries, 5 East 57th St.**—Recent paintings by Henry S. Eddy, through March 14.

**Balzac Galleries, 102 East 57th Street.**—Paintings by Vlaminck, through March 18.

**Becker Gallery, 520 Madison Avenue.**—Drawings by Noguchi, to March 27.

**Belmont Galleries, 576 Madison Avenue.**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 123 East 57th Street.**—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

**Brooklyn Museum, Eastern Parkway.**—Permanent collection, Japanese exhibition. Annual exhibition of photography, until April 1. Russian needlework of the XVIIIth, XVIIIth and XIXth centuries, brought to this country by Count and Countess B. M. Pushkin, through March 24. International exhibition of modern tapestries, Indian cashmere and Scotch Paisley shawls. Modern paintings from the collection of Miss Mary H. Wiborg, including work by Picasso, Chirico, Vlaminck, Leger, Madeleine Leka and Natalia Goncharova.

**Brownell-Lambertson Galleries, 106 East 57th Street.**—Olds and water colors by Charles Shleim, March 9 through March 21.

**Brunner Gallery, 55 East 57th Street.**—Important modern and antique works of art.

**Burchard Galleries, 13 East 57th Street.**—Early Chinese bronzes.

**Butler Galleries, 116 East 57th Street.**—Mezzotints by contemporary engravers, until April 1.

**Carlberg & Wilson, Inc., 17 East 54th St.**—XVIIIth century English and French portraits, primitives and sporting pictures.

**Ralph M. Chait, 600 Madison Avenue.**—Important private collection of Chinese porcelains.

**Chambrun Galleries, 556 Madison Avenue.**—Permanent collection of French paintings.

**Charles of London, 730 Fifth Ave. (the Heckscher Building).**—Paintings, tapestries and works of art.

**Daniel Gallery, 400 Madison Avenue.**—Paintings by American artists.

**Delphic Studios, 9 East 57th Street.**—Paintings by Harry Kidd, through March 15.

**Demotte, Inc., 25 East 78th Street.**—Works of art of the Greek, Gothic, Romanesque and Egyptian periods.

**Herbert J. Devine, 42 East 57th Street.**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Downtown Gallery, 113 West 13th Street.**—Paintings by Joseph Pollet, through March 14.

**A. S. Drey, 680 Fifth Avenue.**—Paintings by old masters and works of art.

**Dudensing Galleries, 5 East 57th Street.**—Paintings by Frederick Taubes, March 9 through March 21.

**Durand-Ruel Galleries, 12 East 57th St.**—Paintings by Max Bernd Cohen, through March 14.

**Ehrlich Galleries, 36 East 57th Street.**—Models of garden sculpture through March 21.

**Ferargil Galleries, 63 East 57th Street.**—Ten Philadelphia Painters (women), March 8 through March 21.

**Fifteen Gallery, 37 West 57th Street.**—Work by Charles A. Alken, Lars Hofstrup and John I. H. Downes, through March 14.

**Fifty-sixth Street Galleries, 6 East 56th Street.**—Permanent exhibition of frescoes by Gauguin. Sculpture by Pina, paintings by Thomas Eakins, through March 14.

**Gainsborough Galleries, 222 Central Park South.**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists.

**Pascal M. Gatterdam Art Gallery, 145 West 57th St.**—Paintings by American artists.

**Goldschmidt Galleries, 730 Fifth Avenue.**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—Etchings, drawings and lithographs by Alfred Hutt, through March 21.

**Grand Central Palace, 480 Lexington Avenue (46th Street).**—Fifteenth annual exhibition by the Society of Independent Artists, beginning March 7.

**Grolier Club, 47 East 60th Street.**—Modern French prints, to April 6.

**Hackett Galleries, 9 East 57th Street.**—Paintings by Corinn, Helen Sawyer, Ruth Anderson, Beagary, Kihn and Baskerville.

**Harlow, McDonald & Co., 667 Fifth Ave.**—Old master etchings and engravings of the XVIIIth and XVIIIth centuries, and a comprehensive exhibition by Robert Austin, through March 31.

**Marie Harriman, 61 East 57th Street.**—Nine landscapes painted by Derain in the summer of 1930.

**Ileerameek Galleries, 724 Fifth Ave.**—Early Indian art.

**Import Antique Corporation, 485 Madison Avenue.**—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

**Jackson Higgs, 11 East 54th Street.**—Authenticated old masters.

**Edouard Jonas of Paris, 9 East 56th St.**—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choudtse.

**Kennedy Galleries, 785 Fifth Avenue.**—Etchings of snow in black and white, through March.

**Keppel Galleries, 16 East 57th Street.**—From Hofner to Canaletto, March 10 until April 1.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street.**—Works of art, paintings, tapestries and antique furniture.

**Kipps Ltd., Fuller Bldg., Madison Avenue at 57th Street.**—Water colors by Frederic Soldwedel, scenes of the international cup races and other activities in Nassau waters.

**Kleemann-Thornan Galleries, Ltd., 575 Madison Avenue.**—Woodcuts and lithographs by Americans, through March.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Knoedler Galleries, 14 East 57th Street.**—Etchings by Meryon, through March 14. Etchings by Whistler, March 9 until April 1.

**Kraushaar Galleries, 680 Fifth Avenue.**—Paintings, water colors and etchings by Gifford Beal, through March 9. Paintings and water colors by Walter Pach, March 11 through March 28.

**J. Leger & Son, 695 Fifth Ave.**—English paintings of the XVIIIth century.

**John Levy Galleries, 1 East 57th Street.**—Old masters and English portraits. Portraits and drawings by Ben Ali Haggin, March 11 through March 31.

**Little Gallery, 29 West 56th Street.**—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

**Macbeth Gallery, 15 East 57th Street.**—Etchings by American artists. Landscapes of the Delaware Valley by Daniel Garber, March 9 through March 28.

**Macy Galleries, 6th Floor, East Bldg., 34th St. and Broadway.**—Water colors, prints and paintings, during March.

**Metropolitan Galleries, 578 Madison Avenue and 730 Fifth Avenue.**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Avenue.**—Memorial exhibition of work by Robert Henri, March 10 through April 19. Lace and costume accessories, the gift of Mrs. Edward S. Harkness, Gallery H19, March 9 through August 30. Prints (selected masterpieces), Gallery K41, Peruvian textiles in Gallery H15, through March 31. Furniture and glass, American and European, the American wing, through May 3. Prints acquired in 1929 and 1930, Gallery K37-40, beginning March 9.

**Michaelyan Galleries, 20 West 47th Street.**—Oriental rugs, old tapestries, chenille carpets.

**Milch Galleries, 108 West 57th Street.**—Recent paintings by Alice Judson, through March 14. Paintings and drawings by Gari Melchers, through March 28.

**Montross Gallery, 785 Fifth Avenue.**—Drawings and sculpture by Jane Poupelet, through March 14.

**Morton Galleries, 49 West 57th Street.**—Paintings by Charles and Harry Carlson, Pachita Crespi and Y. Modrakowski, March 9 through March 21.

**Museum of French Art, 20 East 60th St.**—Paintings by Picasso, Braque and Leger, through March 7.

**Museum of Modern Art, 730 Fifth Avenue.**—German paintings, March 13 until April 27.

**National Arts Club, Gramercy Square.**—Annual exhibition by Junior Artist Members.

**J. B. Neumann, New Art Circle, 9 East 57th Street.**—Mixed international show of paintings, March 9 through March 21.

**Newark Museum, Newark, N. J.**—Celebration of the bi-millennial of Vergil's birth. Exhibition relating to the history of Newark.

**Newhouse Galleries, 11 East 57th Street.**—XVIIIth century portraits and landscapes.

**Arthur U. Newton, 4 East 56th Street.**—Paintings by old and modern masters.

**New York Public Library, 476 Fifth Ave.**—Etchings, lithographs and other prints by Arthur B. Davies. Corridor, third floor, early views of American cities. Contemporary European woodblock prints, Room 321, until April 1. Currier and Ives prints, Room 113, until March 31.

**Frank Partridge, 6 West 56th Street.**—Old English furniture, Chinese porcelains and paneled rooms.

**Penthouse, S. P. R. Galleries, 40 East 40th Street.**—Paintings and drawings by Jennings Tofel, through March 14.

**Portrait Painters' Gallery, 570 Fifth Ave.**—Group of portraits.

**Frank K. M. Rehn, 683 Fifth Avenue.**—Sculpture by Genevieve Hamlin, one-man show by Ernest Flene and mixed group exhibition.

**Reinhardt Galleries, 730 Fifth Avenue.**—Old masters and paintings by contemporary French and American masters. Portraits by Boutet de Monvel, Lorine, John, Orpen, Foulita and Van Dongen, March 14 through April 4.

**James Robinson, 731 Fifth Avenue.**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, 310 Riverside Drive.**—Paintings by Carl Schmitt and Jacques LaGrange, through March 17.

**Rosenbach Galleries, 202 East 44th Street.**—Antiques and decorations.

**Schultheis Galleries, 112 Fulton Street.**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue.**—Marine paintings and fine prints.

**Scott & Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street.**—Old masters, sculpture and modern art.

**Silberman Gallery, 133 East 57th Street.**—Paintings, objects of art and furniture.

**Societe Anonyme, Inc., Rand School, 7 East 15th Street.**—Old paintings lent by the Metropolitan Museum, and water colors by Burluk, Lissitzky, Picasso, Stuart Davis, Herman Post, Klee and others. A model of "Dynamis N. House 4 D," by Buckminster Fuller.

**Squibb Building, 745 Fifth Avenue, 26th Floor.**—Mural decorations by Henry Billings, to March 14, 10 a.m. to 6 p.m.

**Marie Sterner, 9 East 57th Street.**—Paintings by Simka Simkhovitch, through March 14.

**Studio Gallery, 36 Union Square.**—Water colors, drawings and lithographs, by Louis G. Fertsch, through March 14.

**Union League, 38 East 57th Street.**—Loan exhibition of painting.

**Valentine Gallery of Modern Art, 49 East 57th Street.**—Recent sculpture by Robert Laurent, through March 14.

**Van Diemen Galleries, 21 East 57th St.**—Old masters.

**Vernay Galleries, 19 East 54th Street.**—Early English oak furniture, Queen Anne walnut, paneled rooms.

**Wanamaker Gallery, an Quatrieme, Astor Place.**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Weyhe Gallery, 794 Lexington Avenue.**—Paintings and drawings by Emil Ganso, through March 21.

**The Weston Galleries, 122 East 57th Street.**—Antique and modern paintings.

**Wildenstein Galleries, 647 Fifth Avenue.**—Paintings by John La Farge and his descendants, March 9 through April 4.

**Yamanka Galleries, 680 Fifth Avenue.**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—English portraits and sporting pictures, until April 1.

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## AKRON

This month the Akron Art Institute is starting a new activity which is believed will be of real interest to members. This is a picture loan and sales service instituted primarily to enable members to become better acquainted with Akron artists and also to afford the artists a better opportunity to display their works and offer them for sale under more favorable conditions than have heretofore been possible.

Already there has been a hearty and enthusiastic response from the artists and some twenty-three pictures are available for the use of members. The artists included are T. D. Brown, Harvey R. Griffiths, Harry H. Shaw, Katherine Calvin, Charlotte M. Hoff, R. B. Weimer, C. O. Weimer, Julius F. Faysash, Will Collins, J. S. Schultz and Harry Rhoads. Several of these painters have a more than local reputation and all of them are showing attractive and usable pictures.

The International Institute of the Roerich Museum is becoming familiar as we acknowledge our debt to them for one exhibition after another which comes to the Institute galleries. The latest is that of Brazilian Art now being shown. This is the first of a series being prepared by the Roerich Museum with the idea of helping nations to understand each other through their effort to express the beautiful.

The third of our series of single picture exhibitions secured from the Metropolitan Museum of Art, New York, through the courtesy of the American Federation of Arts, is being shown here throughout this month. It is a portrait of Dr. Joseph Black and is a fine example of the work of Sir Henry Raeburn.

## BUFFALO

The Albright Art Gallery is showing the international exhibition of abstract modern art collected for a special exhibition to commemorate the new building for Social Research in New York City.

## CINCINNATI

The Cincinnati Art Museum held an exhibition of French prints of the XIXth and XXth centuries including the rare etching by Van Gogh, a typical Cezanne lithograph, representative examples of Gauguin, Renoir, Picasso, Derain, Dufy, Matisse, Rouault and Vlaminck, during February. This



HEAD OF A GIRL

By ERNST GUTZEIT

An interesting example of the work of this artist, now on view in his studio in Bosingfeld, Germany

will be followed by an exhibition of Seymour Haden's work in the Print Department in March.

The current exhibition of drawings and sculpture by Georg Kolbe and Artistic Maillol is attracting considerable local attention. The bronzes are representative of the work of both men while the drawings supplement in a most interesting fashion the finished work.

For the last week in February in commemoration of Washington, the museum has organized an interesting exhibition of objects owned by the Washington family, together with portraits of the first President. One

of the so-called port-hole portraits of Washington by Rembrandt Peale and the alabaster portrait by Gilbert Stuart are the two most interesting portraits. The original Martha Washington desk lent by Mr. Hugh H. Bates of Cincinnati, a descendant of Martha Washington's family, and a prayer book and Bible belonging to the mother and sister of Martha Washington are to be on view. Some miniature portraits and a locket containing hair of both Martha and George Washington are also to be on exhibition.

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## PICTURE REFLECTORS



## DETROIT

Out of the revolutions in Mexico, which have created a whole new order of society and raised the long-submerged native to control over the old Spanish proprietors, has come a sudden and wholly unexpected independent school of art. Diego Rivera, whose paintings and drawings are now on exhibition at the Art Institute, is one of the leaders of this school and an artist of such power that he has recently been invited to San Francisco to do some large mural paintings there.

In the exhibit at the Art Institute there are photographs of these extraordinary frescoes, as well as a number of his preliminary studies in red chalk. But probably the most significant things are his oils and water colors, which show his bold, rich design and his remarkable aptitude for wall paintings, making his people seem as solid as an Egyptian statue, yet keeping the proper character of a flat wall decoration. His soft and intense color is notable in both oils and water colors, and even in the series of small sketches done in Russia. These were done in haste during his visit a few years ago, on scaled note paper with pencil and water color, and in spite of their size and haste, are finely executed.

It is interesting, when most of our contemporary painting is abstract and introspective, to find a man like Diego Rivera with a strong, dramatic narrative art which takes any story and tells it superbly well. He is a great painter and he has a subject which demands greatness in its telling. When one looks at his work, his words about it become clear: "If I try to speak of my painting, I do not know how to do it unless I speak of the life of these comrades of mine."

## ROCHESTER

Under the auspices of the Memorial Art Gallery of Rochester, the Print Club of Rochester has been recently organized as a group of print-lovers and print-makers with nearly three hundred potential members present at the organization session.

The first undertaking of the print club has been to assemble an exhibition of prints by contemporary artists from local collections, an event now on view at the art gallery, revealing an unsuspected wealth of notable graphic material, three hundred etchings, lithographs, wood-cuts, wood-engravings and line-cuts by present-day masters of the international schools bespeaking a lively and discriminating collecting activity in this city. The committee was able to find among the print collections of Rochester an excellent proof of George Bellows' "Stag at Sharkey's," two states of Whistler's "Venetian Doorway," a rare self-portrait by Anders Zorn and examples of the work of many outstanding contemporaries.

Three other collections give considerable interest to the current exhibition at the Art Gallery: selection of water colors and drawings from the Tenth International Exhibition of Water Colors of the Art Institute of Chicago; oils, water colors, prints and rug designs by the late Arthur B. Davies, and XVIIIth and XIXth century British water colors.

The Gallery announces the acquisition of a painting in oils by Arthur B. Davies, "In an Antique Garden," presented by Mrs. James Sibley Watson.

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